

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2385, 76101, PE 5-1933

January 12, 1968

Mrs. Edith Gregor Halpern, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Now that the smoke of the holidays has cleared and the calendar has come around to 1968, I can confirm some information which I hinted to you on my last visit in New York, but which was not an accomplished fact until the first of the year.

Through the help of two of our trustees, the museum has acquired three of the Watter's paintings which were sold in New York last autumn at auction, and were bought in by the Iolas Galleries, representing Mr. de Menil, who is on our board. The pictures have now come to us and of course we are delighted, and I want you to be the first to know. I felt ashamed of myself in New York when you were describing your feelings at the time of the sale, as I knew that you would feel differently in the knowledge that they were coming to us. However, at that time they were still not tucked away in the Carter Museum, and since there is always a chance for a slip-up, we have withheld any mention of their acquisition until now. We have them "no strings attached," and of course this is precisely the way I like to see the collections grow.

All the best to you, and Sally sends her fondest.

Yours,



Mitchell A. Wilder
Director

MAW:vw


For publishing information regarding sales transactions, customers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

00 R
January 4, 1968

Mr. Harold E. Rayburn
317 East 4th Street
P. O. Box 3010
Davenport, Iowa 52808

Dear Mr. Rayburn:

I have just discovered that a letter I dictated to you early in December was transcribed by a temporary employee who left it in a folder, which has just been located by my permanent secretary, who is setting things in order. In this letter, I stated that the Estate of Stuart Davis was finally settled but that the widow has complete control and decided that she wanted all the graphics delivered to her home, where they would be transferred to her young son. There are no lithographs for sale consequently.

However, we are fortunate enough to repurchase a print occasionally and now that I have a more dependable staff (almost an impossible situation in New York) I have assigned an efficient person to go through all the prints in the Gallery inventory, to assort them properly and ascertain what we have available to honor the many requests we have on file. Within two or three weeks we should have a complete inventory and if by chance we should have Davis' lithograph entitled  BARBER SHOP CHORD, I will advise you promptly - although most editions of his prints were sold with in short time after delivery. You will hear from me certainly within the next three weeks.

Sincerely yours.

EGH/tm

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TELEPHONE HANOVER 2-0490
CABLE ADDRESS "REYNOLRICH"

REYNOLDS, RICHARDS, ELY & LAVENTURE
ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET
NEW YORK, N.Y. 10005
January 22, 1968

VICTOR H. McCUTCHEON
1911-1949

ALFRED ELY
1894-1959

WALTER S. LOGAN
COUNSEL

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERIC W. GIRONER
WILLIAM B. LAVENTURE
THOMAS NICHOL JR.
CHARLES L. FLEMING
RICHARD L. MORGAN
RICHARD P. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL
LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Re: Charles R. Sheeler Estate

Dear Edith:

Enclosed is a copy of a letter dated January 16th which I have received from Mr. Richard Cole. Will you telephone me and let me know how you think I should answer him?

With best regards.

Sincerely,



Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(P)
fairweather • hardin gallery

141 east ontario street, chicago 11

michigan 2-0007

January 15, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

X
A good client and friend of ours, Mrs. Charles Percy, purchased from us in 1952 the Kuniyoshi casein entitled Across the Street, (dimensions approximately 12" x 22"), which we acquired from you. She would now like to know its present market value and we would appreciate your giving us this information at your earliest convenience.

We are also wondering how you are. We have tentative plans to come to your city some time this month, and would certainly enjoy seeing you.

All the best.

SGH/a

Sold 7/59
2467.50
3850

Sincerely,

Shirley
Shirley G. Hardin

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Paris, le 11 janvier 1968

THE DOWNTOWN GALLERY
American Modern Masters
465 Park Ave., N.Y.C. 10022,

NEW YORK CITY
- U.S.A. -

Messieurs,

Nous préparons actuellement un très grand
Dictionnaire de l'Art et des Artistes en trois volumes
et, pour illustrer l'article que nous consacrons à
WEBER (Max)

nous serions heureux de pouvoir disposer d'une photogra-
phie en noir et blanc du sujet suivant :

- Rush Hour, New York (1915)

Nous vous en remercions bien vivement à l'avance,
et vous prions d'agréer, Messieurs,
nos salutations très distinguées.

P. R. Maillard

P.-P. R. Maillard

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

or to publishing information regarding sales transactions,
members are responsible for obtaining written permission
in both oral and purchase involved. If it cannot be
obtained after a reasonable search whether an artist or
collector is living, it can be assumed that the information
is published 60 years after the date of sale.

January 2, 1968

Mr. Jennings Wood, Chief
Exchange and Gift Division
The Library of Congress
Processing Department
Washington 25, D.C.

Dear Mr. Wood:

As I mentioned in my previous letter, I hunted
through our records and was pleased to find an
extra copy of the small NEW YORK CITY catalogue.
This is now enclosed.

I thought you might also be interested in a 1962
catalogue which obviously created a continuous
revival of the period.

Sincerely yours,

EGH/lf

THE UNIVERSITY OF NEBRASKA
LINCOLN, NEBRASKA 68508

ART GALLERIES
SHELDON MEMORIAL ART GALLERY

January 16, 1968

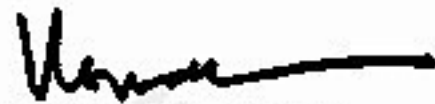
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thanks for your recent letter with the information about your Nakian sculptures. I am afraid that the selection is now complete for Venice and, as it happens, will include only recent work completed since Nakian's showing at Sao Paulo.

This does not mean however that I am not interested in seeing these earlier examples and I might say too, in this connection that my failure to come to see you during recent months has not had any other reason than lack of time while in New York. I would certainly not want anything to mar the amiability of our association and I will make every effort to find the time for a visit to the Ritz Tower on the very next occasion.

Sincerely,



Norman A. Geske
Director

NAG:bjs

for publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICE OF
ROY AND ROY
56 MAIN STREET
INGVINGTON-ON-HUDSON, N. Y., 10533

(AREA CODE 914) 591-7722

MALCOLM M. ROY (1923-1980)
MALCOLM DUNBAR ROY
DONALD M. D. ROY
ROBERT S. D. ROY

January 19, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

I enclose herewith a copy of a letter received from Mr. LaVenture and the contents of which I discussed with him.

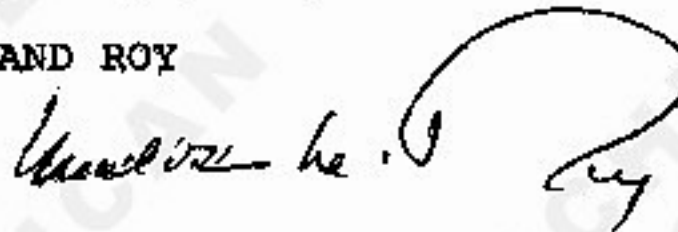
In light of my previous conversation with you and with your previous conversations with Mr. LaVenture concerning the inter-relationship of photographs and paintings by Charles Sheeler, we would like to have your thoughts on the request made to Mr. LaVenture. Both of us are of the opinion that we would abide by your thoughts on this matter as to whether or not paintings should be allowed for such a show in conjunction with photographs or whether to say no to the whole matter.

It would be appreciated if you could let Mr. LaVenture and myself know your ideas on this question.

Very truly yours,

ROY AND ROY

By



MDR/ms
Enc.

Before publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Boston Committee

A new committee in Boston including Trustees Kingsbury Brown Jr., Ellerton Jette, and Nathaniel Saltonstall will be started. It should include Perry Rathbone, others in the art world interested in Skowhegan and new young blood as well.

G. Junior Committee Dance

The Junior Committee have decided to give a costume supper dance in May. The object is more to spread the name of Skowhegan than to make money. Later, after the party becomes an annual New York event charges and thus income will go up.

Artists connected with the school are going to design the costumes for the Junior Committee and the sketches will be framed and used in some way to help the benefit.

H. Faculty and Visiting Artists - 1968

FACULTY

Sidney Hurwitz
Jacob Lawrence
Robert Mangold
James McGarrell
Philip Pearlstein
George Spaventa

VISITING ARTISTS

David Antin
Leonard Bocour
Joe Brainard
Jane Freilicher
R. Buckminster Fuller
John Giorno
Al Held
Frank Lima
Roy Lichtenstein
Louise Nevelson
James Rosati

I. Campus Value

Total Campus Cost	As of 1963
Mortgage	\$72,000
Percent of Mortgage to cost	57,000
	79%

Don't tell me that you have not as yet received the revolving case, which was ordered for you with instructions to ship direct.

I am still ready to trade a painting for one of your oil paintings. I love the colored photos and take great pleasure in looking at them from time to time. Very thanks for sending them to me.

January 3, 1968

I hope you will be coming to New York shortly, as a trip to California is most unlikely until I get the Gallery well-staffed.

Mrs. Herbert Sandler
1119 Hilltop Drive
Lafayette, California

With love to you and the family.

Dear Marion:

As ever,

No, I ain't dead - and apologize therefore for the long delay in answering your letter, acknowledging your holiday card, etc.

BTJ/H

I found myself practically alone in the Gallery as two employees left simultaneously and replacements have been impossible in this city, with a large percentage of our citizens on welfare, relief, unemployment pay, etc. and it has been hopeless to try to restaff the Gallery. As a matter of fact, I was almost on the verge of closing shop completely, but since Tracy has returned, we will start catching up and hopefully function as we did before.

Are you still interested at this late stage in having the large sculpture to which you referred in your last letter? If you are still interested with a budget of \$5000., I doubt whether you can find a sculpture of that size by even a student within that figure, for the simple reason that the casting in that dimension would just about hit your full budget, as the foundries have raised their prices considerably in recent years with the popularity of sculpture in front of museums, in parks and in the lobbies of large commercial buildings.

I could recommend a mid-Western artist who has been a great success at the Gallery and whose work appears in and outside of museums on the West Coast as well. In Chicago proper, Nate Cummings has a huge sculpture garden which contains almost 30 Abbott Pattison sculptures. I will send you a catalog (enclosed) of the previous show we had here which will give you some idea and if you are truly interested I can send you photographs of several figures which are almost the height you specified - 2 or 3 inches less. Incidentally, you might be amused to learn that when Prince Phillip was the guest of honor at a dinner given by Nate Cummings, he was so excited about the sculpture in the garden that he asked Cummings where he could buy a large figure by Pattison. And so, the host presented him with his choice and this sculpture is now at the palace.

Four new Brodersons arrived recently and two were sold immediately, but the other two are out on exhibition in an artists' club, where it isn't likely that an artist will make a purchase. Thus, you may expect photographs when our photographer catches up.

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JDL
 January 20, 1968

Mr. Roland W. Force, Director
 Bernice P. Bishop Museum
 Honolulu, Hawaii 96819

Dear Mr. Force:

Much as I would like to be of service it is impossible for me to supply the information you requested.

There is no title, nor the dimensions; furthermore, we have no record of this in our archives and therefore I have nothing to which I may refer.

Also, it just occurred to me that the valuation obviously will be used by the donor as a tax deduction figure. If this is so, it is completely against the rules for any individual dealer to quote an official price for that purpose, as all such requests must be directed to the Art Dealers Association of America, Inc. at 575 Madison Avenue, New York, New York, which supplies three sets of forms for the donor or the museum to fill in the required information and distributes them to three dealers, who are members of the Association, for individual appraisal. These are sent to the Internal Revenue Service, which takes the average figure and allows that for tax deductions.

I trust this information will serve your purpose.

Sincerely yours,

EGH/lf

Do let me know when you plan to be in New York as I am making arrangements for two or three lectures and don't want to be absent on the occasion of one of your most infrequent visits.

And so, my best regards.

January 15, 1968

Sincerely yours,

Mr. Harry Lowe, Curator of Fine Arts
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

EGH/tm

Dear Harry:

I was delighted to receive one of your rare letters - and had hoped that your travelling would include New York City.

I don't suppose you know that I have been working for you consistently. Very painting by Charles Wheeler you have invited means checking out old or younger records together with reference public sales prices so that I may give the owner the current insurance valuation. This means digging through papers here and there, but I am trying to be obliging for the sake of Harry Lowe and the A.C.F.A. Incidentally, have you made a list of the works you want from the estate, the Gallery and yours truly? You may have sent this to me, but I am dictating on my little telephone in my apartment and forgot to take along the Exhibition-Cut folder. The reason I am asking is that we are now involved in five major "Downtown Gallery Roster" exhibition in various parts of the country and, naturally, do not want to conflict with your relations. Also, in relation to the paintings or drawings we have from Charles Wheeler, which I occasionally sell, I would arrange on any work you have chosen to get a definite promise from the purchaser to honor your request for the loan. Incidentally, it just occurred to me that Natally Sam (my niece) whom you have met and who lives in your charming city of Washington, has a very handsome painting which I am sure you will want for your show and I would therefore suggest that you either ask to see it at her home and decide whether or not you wish to include it. Her address is Mrs. Harry Sam, 2122 34th Street N.W. The telephone number is: Area Code 202 - EM 3-9123.

Thank you for sending me the two photographs. The same at the left scared the hell out of me and I realize that it must have had the same effect on the group staring at me with such odd expressions. By the way, who is the woman behind me whose costume I was with mine and makes the figure look like the old Hippodrome? When the lanes come to New York, I will show this to them and, if they survive the visual impact, I will give them a print for their files.

Not to publishing information regarding sales transactions, research is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

January 11, 1968

Mr. Robert S. Fuller
Associate Professor, Dept. of Art
Randolph-Macon Women's College
Lynchburg, Virginia 24504

Dear Mr. Fuller:

Thank you for your letter.

We will be pleased to work with you on the selection of your Annual Exhibition and look forward to seeing you when you are in New York between the 23rd and 26th of January.

I would suggest that, when you arrive in the city, you telephone for a specific appointment in order that Mrs. Halpert may be certain to be on hand to work with you at your mutual convenience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

One very tragic report that I have to make is of the death of Walter Murch, one of the School's most loved teachers and a most devoted friend and member of the School's Board of Governors. Also, I must report with regret that Laurier LeClair, the Grounds Director of the School for 22 years, has retired from the School.

The fall season with the Lenox Hill-Skowhegan benefit proved a greater success than in past years. A net profit of between \$8,000 and \$9,000 shows an increase of between \$2,200 and \$3,200. The cost to the School -- considering John Eastman's, Joan Franzen's and my time -- has been \$5,902.34. The benefit has provided many new opportunities for fund appeals. The problem with a benefit of this kind each year is the time it takes to operate it. If we could set it up in the future so that more responsibility is taken by the various Committees, the benefit would be a sounder financial undertaking and still provide all beneficial results. This would allow the administration to concentrate on major sources for donations.

The School's position has increased enormously in four years of good administration from trustees, governors, the director and the alumni director. The general standing of the School, both locally and among art schools, and art patrons on a national scale is, I feel, excellent. However, competition with other schools and the requirements to fulfill the school's ideals become greater all the time. We must keep ahead of these obstacles by offering scholarships, maintaining a quality student body, and quality faculty, improve facilities, and make available prestige benefits to students and alumni. Many of these objectives are underway or have been accomplished. We will have to increase income and endowment in order to most practically continue the educational ideals of the School.

I feel that the School's situation calls for a review and reappraisal of our activities to date. Having solved many basic problems we must now select and see clearly through major opportunities available in order to secure the School's future by achieving our financial objectives, and to discover the most direct and economical way of arriving at these goals.

January 4, 1968

Mr. E. H. Haas, Vice President
Weathermatic Service Corporation
27-05 42nd Road
Long Island City, New York 11101

Dear Mr. Haas:

After we had the thermostat installed for the smaller unit, which takes care of the rear area and for which the Gallery paid directly, I thought our problems would be ended. The man who installed it gave me strict instructions not to push the button in the closet unless we wanted heat, stating that the control was in the basement of this building. This morning, when I came in, both the front area, which is an entirely separate unit installed long ago by the Ritz Tower, as well as the rear area were not functioning and the temperature was in the eighties. I talked to the engineer and he insisted that there are no controls downstairs, where the units are. Needless to say, I am puzzled and would very much like to have a meeting at which both the latter and a member of your staff would be present to explain the whole system to me thoroughly and thus establish who is responsible and where, specifically, the controls for both systems are located.

Won't you please let me know immediately when this can be arranged, as we have lost employees and many sales due to the discomfort engendered by the temperature. Again, I want to state that there are no windows in this entire space and no oxygen unless the air conditioner is on normally.

Your cooperation will be greatly appreciated.

Sincerely yours,

EOH/tm

C: Mr. Howard Connor

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ALFRED R. BELINKIE
President

MARTIN HANS
GEORGE LIPTON
DR. SYDNEY LURIA
SAMUEL ROBERTS
THEODORE RUDERMAN
Vice Presidents

DR. HAROLD BILL
Treasurer

R. DAVID SANDERS
Secretary



JACK H. COHEN
Executive Director

JEWISH COMMUNITY CENTER

4200 PARK AVENUE - BRIDGEPORT, CONNECTICUT 06604

TELEPHONE 372-6567

January 12, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York,

Dear Mrs. Halpert,

We are writing to you at the suggestion of your client, Mr. Abraham Rattner, concerning our request to him for a one man show to open the 1968-1969 Jewish Community Center Art Show Series in October 1968.

Our Art Show Series has a history of four years, since the opening of our new Jewish Community Center. The plans and execution for our new building included facilities for art shows without conflict with other schedules and programs.

The enclosed materials indicate the wide range of artists and programs we have conducted. Our programs have attracted thousands of Fairfield County residents.

In addition to the Art Shows, we conduct our annual Festival of the Arts, in which we have attracted an average of 265 Fairfield County artists over the past four years.

Our opening show for the 1968-69 series will be sponsored by the Carlson Foundation of Bridgeport. This Foundation has had a long history of sponsorship of the Cultural Arts at the University of Bridgeport and Fairfield University, a local Jesuit institute. Mrs. Ruth Horn, daughter of William Carlson, is in charge of the Art efforts of the Foundation and she indicates that she has had the pleasure of meeting you at the recent Zorach Exhibition at your Gallery. In addition, one of our members is Mrs. Gertrude Amidar with whom you are acquainted. And, finally, it was Mr. Frederick Schrady, who suggested to Mrs. Horn that we hold a Rattner One Man Show.



The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 9, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

It was good to hear from you. Jim and I also enjoyed our evening with you very much indeed and hope to repeat the occasion on our next trip to New York.

I also want to tell you how delighted we are that you have given us such favorable consideration in fixing the prices of the two works by Arthur G. Dove. I will see that they are insured for the prices listed in your invoice plus \$3500 in transit.

The date for the next meeting of our committee on accessions at which time the works will be presented for the consideration of the Board, has not been fixed as yet but will probably be towards the middle of February. Needless to say, I will write you immediately after the meeting.

Alice sends you her warm regards,

Sincerely,



Director

HWW:mvg

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

January 3, 1968

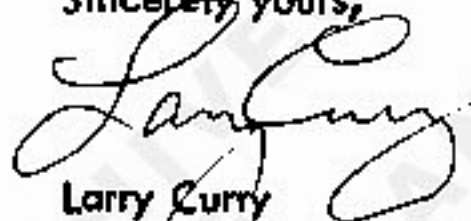
Mrs. Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York, N.Y. 10022

Dear Mrs. Halpert:

In case you have not yet received the originals, I am sending copies of my letter of December 13 and the loan forms. I hope that they have not gone completely astray, and if they have, my faith in the United States Postal Service will be a great deal less in the future.

I hope you have had the best of holidays, and I wish you all the best for 1968.

Sincerely yours,



Larry Curry
Associate Curator of American Art

Enclosures: Copy of December 13 letter
19 loan forms with copies for your files

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January 11, 1968

Miss Edith Halpert
The Downtown Gallery
465 Park Ave., Ritz Concourse
New York, New York, 10022

Dear Miss Halpert,

The Denver Art Museum is planning an exhibition called American Panorama for the period from March 17 through May 27, 1968. Planned as a special correlation program for the Denver Public Schools, it will be toured by several thousand young people. We hope to make it a visual resume of American History from the era of discovery and settlement to the present.

I am hoping that you may be able to help us again by lending some material from your gallery. Perhaps you could send some glossy prints of objects which might be available for loan; from these we could make a selection with alternatives in view of possible sale. We plan to publish a small brochure and would like to finalize the loans by mid-January if at all possible. We will need to have the actual material here in Denver by March 4.

Costs of packing, shipping and insurance will, of course, be assumed by our Museum. Our fine arts policy provides all-risk wall to wall coverage. More details about shipment of loans will be forwarded later. However, you might like to know that we plan to have Santini Brothers handle the New York shipments.

Needless to say, we shall be most grateful for any assistance which you can offer and have very much appreciated your help in the past.

Sincerely yours,

Otto Karl Bach

Otto Karl Bach
Director

OKB:p

The Denver Art Museum

West Fourteenth Ave. and Acoma St. / Denver, Colorado / 80204 / Telephone 297-2793

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Gift

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • *Vice-President:* ROLAND W. RICHARDS • *Director:* CHARLES E. BUCKLEY • *Secretary:* ANDREW M. STEVENS

January 2, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Yes, indeed, your most attractive Folk Art Painting on Velvet found a home in St. Louis. It was much admired when it hung in the preview exhibition before the sale. The painting brought \$650. I realize that this is considerably below its true market value these days but I am sure you are aware that here in the Midwest the public is not up-to-date on what these things sell for in the East. We were reluctant to see it go at such a low figure; however, we did not feel that we should put a higher reserve on it because if we had it simply would not have found a buyer. For tax purposes perhaps you can persuade the IRS people to accept a figure closer to your normal retail price.

Many thanks again for your help in making the Sotheby evening such a success, and please accept my best wishes for the New Year.

Sincerely yours,

Charles E. Buckley
Charles E. Buckley
Director

/er

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

January 16, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Several weeks ago I was distressed to learn that the budget allotment for the next fiscal year was not sufficient to allow us to open all our galleries. I did not know how drastic this cut-back would be until a few days ago. We will be held back to an absolute minimum. The theme of the government and the Smithsonian both has become austerity.

My only possible alternative under the circumstances is to reduce the number of pieces to be shown at the opening. I am holding back a number of our things and also changing my plans to feature borrowed works.

One of the rooms that must remain closed at the opening is the folk art gallery. This is a great disappointment and also a source of chagrin. You have been very kind and adjusted your plans most helpfully to allow us to use your pieces. We can't undo the inconvenience we've caused, but at least I can hope that this will make your project for the Hemis-Fair a little easier.

With all our very best,

Sincerely,



David W. Scott, Director
National Collection of Fine Arts

ROBERT DAVID STRAUS

P. O. Box 2544
Houston, Texas
January 10, 1968

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We are loaning the Charles Sheeler Barn Abstraction to the Smithsonian Institution for their retrospective Sheeler Show to be exhibited next Fall. In 1962 for insurance purposes you valued this picture at \$5,000. I would appreciate your giving me an up to date valuation again for insurance purposes.

May I again wish you the best of everything for the New Year. I hope to get to New York sometime during the first half, and look forward to seeing you at that time.

Sincerely,

Bob

Robert D. Straus

/fla

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

29 1/2 x 21 1/2

Purch. 6/1/68
- Tempora - 1946

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HemisFair'68®

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January 18, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

I apologize for the fact, that you had no "official statement" from me. The reason, that you have had no official statement from me, is as follows:

I received Tuesday morning, January 16, 1968, my official budget statement - frankly, with the amount of money this budget envisions, I would be unable to properly guarantee even the transportation of the show, that we envisioned. I do not want to make things sound any more dire than they are (perhaps, this is just my initial reaction), but I am loath to commit for something, that might hurt either of us financially.

I do feel, that there is enough reserve to squeeze out a scotch and soda and a lean cornbeef-sandwich, and if Tuesday, January 23, at approximately noon is convenient, I shall give you the dubious pleasure of "Pic on Toast" for lunch.

Best love,

Pic



✓
January 16, 1968

Mr. and Mrs. Walter Nathan
1053 Skokie Ridge Drive
Glencoe, Illinois 60022

Dear Mr. and Mrs. Nathan:

As I promised, I am writing to let you know that a number of Shahn paintings and drawings (which had marked "Not for Sale" when they were sent out on exhibition) have been returned within the last two days and there are several others which I expect shortly. We intend to retain them at the Gallery until Shahn delivers some work he has been hoarding or has produced in the interim. In any event, on your next visit, I am sure I can show you some more inclusive cross-section and look forward to this occasion. In addition we have received three more Brodersons, so that during your visit you will become better acquainted with both artists' work of different periods.

Do let me know when you plan to be in New York again, as it will be a pleasure to see you.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.

For publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

Wm. G. Wick
you will be

MRS. GEORGE WICK
1433 SAVOY CIRCLE
SAN DIEGO, CALIF. 92107

June 6 - 1968

*Savoy Gallery
465 Park Ave
New York, N.Y.*

Greetings:

*Will you kindly put me
in your mailing list as we
are interested in the type of
art you exhibit*

*Yours truly
Mrs. George Wick*

confer

find cat

PREVIN

Isn't this nice? You had
a great deal of responsibility & credit
is due you in bringing this about &
making a good deal of our collection
possible.

To Edit -

The Board of Trustees and the Director

of the

Santa Barbara Museum of Art

cordially invite you to

An Opening Reception for the Exhibition

THREE YOUNG COLLECTIONS

Selections from the Collections of

Mr. & Mrs. Donald Factor

Mr. & Mrs. Dennis Hopper

Mr. & Mrs. André Previn

Saturday, January 14, 5:30 to 7:30 in the evening

No Host Cocktails

Music

Refreshments

✓
Joy & André

Previn

Prior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING - MICHIGAN 48823

DEPARTMENT OF ART - KRESGE ART CENTER

January 12, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Since I am now in the process of obtaining other Dove works from other sources, I should appreciate having the list of works that we selected during my visit to New York in December. I have had a terrible feeling that you may have thought that I had a complete list and I thought that the secretary was to make such a list after my departure. If such confusion should have arisen, I have placed asterisks along side some of the works which I know were definitely selected. This does not include the group of watercolors which you brought out as a unit and which I hope we may borrow as a unit.

* You mentioned some early illustrations that Dove had made early in his career. I never did see those but, if you have a small group that could be used as an introduction to his development as a painter, I should greatly appreciate having them.

If I remember correctly, there were two of the large drawings which I believe I have correctly marked on the list; there were eight to ten paintings and here my asterisks do not exactly coincide with my numbers. The remainder were to be the introductory illustrations and the group of watercolors.

I do hope you can make sense out of this. I am obtaining two works from the Metropolitan Museum but unfortunately, the Phillips Gallery has planned a large Dove show for the fall and therefore can only lend me two from their large collection. As to the Lane collection, I have written both to the Foundation and to Mr. and Mrs. Lane and have so far been greeted with dead silence. Before I send out a follow-up letter to the Lanes, I should appreciate having your list so that I can make more intelligent selections from their holdings.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1924

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

PROVENANCE

465 PARK AVENUE
NEW YORK, N. Y. 10022

January 5, 1968

CHARLES SHEELER WINGS, 1949 Tempera 20"x16"w.

EXHIBITED:

San Diego Museum	June 1949
Society of Four Arts	February 1950
University of Miami	April 1950
Pennsylvania Academy	September 1950
Downtown Gallery ONE MAN SHOW	March 1951
Contemporary Arts Houston	January 1951
SHEELER RETROSPECTIVE:	October 1954
University of California, L.A.	
Fort Worth Art Museum	
de Young Memorial Museum	
Munson-Williams-Proctor Institute	
Pennsylvania Academy	
San Diego Fine Arts Gallery	January 1955
Trustees' Choice-AFA-World House	
Galleries	Sept.-October 1959

REPRODUCED:

Miami Herald April 23, 1950

Purchased in 1951 for \$900.

Current Insurance Valuation \$9000.

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZOBACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

January 8, 1968

Mrs. Eva Lee
Eva Lee Gallery
450 Great Neck Road
Great Neck, L.I., New York

Dear Eva:

Some time ago we discussed the idea of letting you have some works of art from our inventory and now that we are getting organized and having our stock brought into order, including not only what we have in the Gallery but also in the various warehouses which we have to use for the surplus. Within a month or so, we will be all set to decide what we can spare from the Gallery and my personal collection - and I will let you know at the time so that you may make your choice before these are offered elsewhere.

As you gather I am beginning to taper off after 41 years and am eager to place what we have available in the most appropriate "hands".

Meanwhile, I hope you will pay me a visit in the near future, as it is always a great pleasure to see you.

Do let me know when it will be convenient to have dinner with me and a preliminary chat.

My fond regards.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan 4. '68

Downtown gallery: \$ 900

T 900.

Dear Edith: Confirming our conversation at the Century Association on Monday, the National Collection of Fine Arts has requested the loan of my Sheeler "Wings" for their retrospective next fall. It was purchased by me from you in 1951, is a casein, signed and dated (1949) in lower right, and measures 20 X 16 (Sight). It was exhibited at the Penna. Academy in 1950, and in numerous shows since my acquiring it.

My reason for writing you this is that I should like a current evaluation for insurance purposes, as requested on the loan form.

Thanks a lot, and now that your inventory is nearly completed, a happy new year.

Sincerely,

655 PARK Avenue. N.Y.C. 10021. George W. Fitch.

January 22, 1968

Miss Margaret McKellar, Executive Secretary
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Miss McKellar:

Thank you for your letter.

When I asked our bookkeeper to make out the two invoices representing the sale to Dr. and Mrs. David B. Pall, whom we sent to the Whitney Museum to see the Shahn painting - and to make a credit invoice to the museum for the 10% commission, payable to the museum - she referred to our original consignment #7785 and called my attention to the fact that the price which appeared on this consignment was \$9500. instead of \$8500. and also located the receipt form which was signed by you containing that figure. Consequently, I am rather confused since this was the price on the picture originally and appeared on the consignment. I am referring to the higher figure.

During the month of December, the Gallery was in a turmoil because at least one employee and frequently two were absent because of illness and, as a matter of fact, this has continued right to the present moment. With the many requests we have had - and still have - for complete Gallery Roster exhibitions these past few months, there was considerable confusion because of the greatly increased activity and a reduced staff, and it may be possible that someone slipped up along the line, including the boss. Would you be good enough to let me know whether the change in price was made by telephone and by whom. If, for some reason or other, the price was reduced by one of us at the Gallery after the consignment was sent out based on the stock book price and your receipt for the price of \$9500. was in our possession, we will abide by the lower figure and send out the two invoices. I would be most grateful if you will phone me upon receipt of this letter so that we can complete the transaction.

My best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 15, 1968

Mr. Edward Sternfeld
388 Greenway Street
Albany, New York

Dear Mr. Sternfeld:

Thank you for sending me the polaroid shots of the painting referred to in your letter.

Aside from the fact that, as long as the artist and/or the estate has works of art for sale through the Gallery, I have a policy which I have followed these many years of concentrating on these consignments and never offering a painting in the Gallery's or my possession as an alternative because I consider this a form of competition - and have abided by this policy throughout the 41 years of our operation. Consequently, even if I were truly enthusiastic about the painting you have to offer, I would not be interested in making the purchase. In this particular case, the painting is definitely "offbeat" and would not fit into the cross-section we have of Weber's characteristic examples of the individual periods in his development. I am therefore enclosing the material you sent me, so that you may have it available for an offer elsewhere.

Sincerely yours,

EGH/tm

January 17 1968



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Miss Edith Halpert Director
The Downtown Gallery
465 - Park Avenue
New York New York 10022

Dear Miss Halpert

Thank you for your cordial letter of the 15th in answer to my inquiry concerning possible loans for the upcoming exhibition, AMERICAN PANORAMA.

We are presently engaged in a large building program and consequently travel is out of the question for the next several months. So if you will be good enough to forward some photographs from which we can make selections, I will be most appreciative. Since we are interested in presenting the American Way of Life in this exhibition, objects should be for the most part of a documentary nature. I would like to see some works by Shahn, Rattner, O'Keefe, Sheeler and Stella. Also objects of American folk art would be of interest.

We are planning a small brochure and so are anxious to finalize the loans as soon as possible. Our printer's deadline is February 10. We will need to have the material here in Denver by March 4th and have asked Santini Brothers to handle the New York shipments.

I shall look forward to hearing from you again and many thanks to you for your interest and cooperation.

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

The Denver Art Museum

West Fourteenth Ave. and Acoma St. / Denver, Colorado / 80204 / Telephone 297-2793

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

January 3, 1968

THE
JOE AND EMILY LOWE
ART GALLERY

ART DEPARTMENT
P. O. BOX 8064

Miss Irene Fuseau
Secretary to Mrs. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Fuseau:

In answer to your letter of December 21,
we have today mailed the material you requested.

Please forgive the delay.

Sincerely,



August L. Freundlich
Director, Lowe Gallery
Chairman, Art Department

ALF:ich

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Back by 76 CA.

SAN DIEGO FINE ARTS FESTIVAL INC.
TWENTIETH CENTURY REALISTS 606 ZUNI DRIVE, DEL MAR CALIFORNIA
TELEPHONE: 755-1682

January 12, 1968

Date 2/23 - 3/24
P.U. 2/2

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of January 5th regarding
our exhibition.

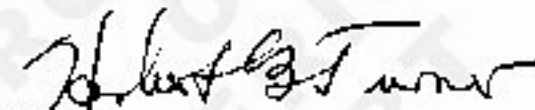
Enclosed find loan agreements for the following
paintings of CHARLES SHEELER:

Industrial Architecture
Canyons
Red Tulips

Please fill out in duplicate. (Retain one copy
for your files and return one completed, signed copy
to me by return mail.)

We will make arrangements with Berkeley Moving to
pick up the paintings toward the end of this month, and
we will have them contact you on exact time of pick up.

Sincerely,


Herbert B. Turner

HBT/mt
Enc.

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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... is published 60 years after the date of sale.

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January 5, 1968

Mrs. Fred Trotter
Puuhoe
Eleale, Kauai
Hawaii

Dear Mrs. Trotter:

One of our ex-employees misplaced the enclosed invoice and the blue receipt form, which I am therefore sending to you at this late date - with apologies.

Will you be good enough to sign the receipt where indicated and return it to us.

I hope you had very happy holidays and look forward to seeing you in New York in the near future.

Sincerely yours,

EOH/tm

KENT STATE
UNIVERSITY

KENT, OHIO 44240

SCHOOL OF ART
(216) 672-2192

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Miss Edith Halpert
Downtown Gallery
465 Park Ave.
New York, New York 10022

January 9, 1968

Dear Miss Halpert

We have not yet received the photos and biographies for Tseng Yu-Ho "Parnassus", Morris Broderson "Lament for Ignacio Sanchez II (after Lorca)" to be included in our Second Annual Invitational Exhibition. To be included in the catalogue we must have them no later than January 15. We will deeply appreciate anything you can do to get them to us.

Many thanks

Sincerely

Leroy Flint
Leroy Flint

LF:sk

*It was so good to see you again.
Hope you won't forget to send us too, the
information about Tseng Yu-Ho's process.*

January 18, 1968

Mrs. Marion O. Sandler
Golden West Savings
1632 Franklin Street
Oakland, California 94612

Dear Mrs. Sandler:

A short while ago, Mrs. Halpert wrote to you explaining that her bankbook had been misplaced and asking what sort of duplicate record of her account could be prepared for her. In this morning's mail, she received a statement of interest earned for the year 1967. However, she still does not know what amount she has in the account.

Can you let her know about this and also what can be done about a duplicate book or record?

Many thanks for your help.

Sincerely yours,

Tracy Miller

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for Appraisal

FIRST
MANHATTAN
CO.

38 WALL ST. NEW YORK, N. Y. 10005

January 16, 1968

Mr. William B. LaVenture
68 William Street
New York, N.Y.

Dear Mr. LaVenture:

I understand that you represent the Estate of the late Charles Sheeler. I further understand that when he died some 40 Villon etchings were discovered in the attic and are now in the hands of Mrs. Halpert. I have seen them and have indicated my interest in purchasing them. As a collector I feel confident that I am in a position to pay more than a dealer. She has not contacted me and I thought it might make sense for me to write directly to you concerning my interest.

Very truly yours,



Richard Cole

RC:mk

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January 2, 1968

Mr. Llewellyn Rowe, Vice President
George M. Stuart, Inc.
Newtown, Connecticut 06470

Dear Mr. Rowe:

I am sorry that I did not write to you earlier. I
was embarrassed when your letter of December 8th
reached me (some time later when I returned from a
trip).

I am enclosing the check you request, but ^{want} point to
advise you that I did not renew my drivers license
this year, as I was incapacitated and did not trust
myself at the wheel. The car was not used for the
past two years and I doubt whether I will be able
to renew my license with a one year gap. I have not
been in Newtown during this entire period, but the
car was left, as usual, in the garage adjoining the
guest house.

Will you therefore please advise me what kind of
insurance is necessary at this point. I hope to get
out to Connecticut some weekend in the near future,
but would appreciate to hear from you in the interim.

Many thanks for your kind cooperation.

Sincerely yours,

EGH/lf

27 Marwood Road
Worcester, Mass
01602

January 1, 1968

Dear Edith —

Let me first wish you a New Year with a full measure of personal happiness and business success.

I must apologize for my tardiness in acknowledging the arrival of the Gughelmi. I am delighted with the work and so pleased you helped resolve the matter of choice.

I'm enclosing check for \$500 as an initial payment and, if it is agreeable, expect to make similar payments monthly.

We hope to be in the city in late January and look forward to visiting with you. Roslyn joins me, in sending warm regards.

A.A.
Cable

Cordially,
Art

ART INFORMATION CENTER, INC.

~~250 W. 11th St. New York~~

new york, n. y. 10019

~~NY 10019~~

DIRECTORS:

Betty Chamberlain
Stanley William Hayter
Jusc Lunning
Joseph B. Martinson
Ben Shahn

NOTE NEW ADDRESS
987 THIRD AVE. N. Y. 22
PL 3-2350

January 18, 1968

Dear Mrs. Baum,

Thank you very much for the welcome contribution from the Edith Gregor Halpert Foundation for the work of the Art Information Center. Such recognition is indeed encouraging, and a very happy start to the new year.

I have been able to increase the amount of clerical time, so that the Center can now give gallery affiliation information on more than 15,000 living artists, and is better able to handle the ever-increasing volume of international mail inquiries. The services to artists seeking gallery outlets for their work include such frank advice as warnings against galleries with improper or unprofessional practices; I do not believe that these would ever be supplied by an institution with wealthy trustees who fear accusations of favoritism and even libel suits.

With much appreciation for your recognition and aid for the Center's assistance to living artists.

Very sincerely,

Betty Chamberlain

A non-profit organization founded in 1959 to supply free
information in the field of contemporary fine arts.

tax deductible
under U.S. Treasury

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researchers are responsible for obtaining written permission
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may be published 60 years after the date of sale.

January 8, 1968

Mr. William A. McGonagle, Curator
Joslyn Art Museum
2218 Dodge Street
Omaha, Nebraska 68102

Dear Bill:

Thank you so much for remembering me in sending the catalog of your recent exhibition entitled A COLLECTION IN THE MAKING. I certainly hope this will end up as a permanent gift to your institution.

Also, I like the idea of these "personal" collections and was delighted with Mrs. Bohen's foreword. To the hippies, this may sound old-fashioned as an idea - i.e. buying things to which one responds enthusiastically rather than following the immediate fashions. I was equally impressed when I received a catalog from the Santa Barbara Museum a while ago. The title of that show (THREE YOUNG COLLECTIONS) was also significant and since the Andre Previns (one of the three) acquired a good many of their paintings from us, I was doubly pleased.

Therefore, it occurred to me that the Bohens should be exposed to more AMERICAN art which is more closely related to the more immediate environment. This may sound like sales talk, but I was somewhat disappointed that only 20% represented America. Having been born in Russia, I am the greatest American chauvinist - as you know.

What I really wanted to mention is the fact that I miss you very much. It has been a mighty long time since I have seen you and this - I can assure you - has nothing to do with sales. It's purely personal. I do hope you will be coming to New York in the near future. It will be great to see you again.

With fond regards.

As ever,

EGH/ta

Not to publishing information regarding sales transactions, neither are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

January 4, 1968

Miss Jacqueline B. Mullikin
The Group Gallery
764 May Street
Jacksonville, Florida

Dear Miss Mullikin:

In referring to an old follow-up folder, I came across a note to the effect that on May 18, 1967 you picked up two photographs of sculptures (Pattison and Zorach) and mentioned that these would be returned to us in the near future.

If you still have these, would you be good enough to send the prints to us at your earliest convenience.

Thank you for your cooperation.

Sincerely yours,

EOH/tm

January 16, 1968

Mr. Pic Swartz
HemisFair '68

421 S. Alamo, P.O. Box 1968
San Antonio, Texas 78206

Dear Pic:

I gather from the fact that I have had no official statement about continuing with my research in connection with the PROTEST exhibition for the April showing, that you have changed your plans again - but before I disappear from the scene, I want to have a formal statement about this whole matter, including the Ben Shahn painting and the Zorach plaque which you wanted for the MAN IN SPACE section. I have so many requests for exhibitions these days that I want to set my records straight and especially so in connection with all the exhibition plans and requests which are coming through "wholesale". Please be a good boy and send me a letter outlining the programs in which I am involved so that I can carry through my overall plans accordingly. I look forward to hearing from you shortly or preferably to seeing you "in the flesh".

With fond regards.

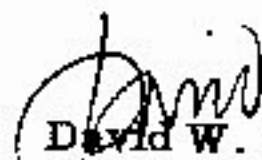
As ever,

BOH/tm

or to publishing information regarding sales transactions, curators are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We are becoming more and more enthusiastic over the prospect of the Sheeler show as its realization gets closer. Three years is a long wait. I believe it will have been worth it.

Sincerely,


David W. Scott
Director

Enclosure -- 11 loan forms in duplicate:

Plums on a Plate, c.1910
Self Portrait, 1924
Rocks at Steichen's, 1937
Neighbors, 1940
White Sentinels, 1942
The Yellow Wall, 1946
Andover Landscape, 1947
Fisherman's Wharf, San Francisco, 1956
Two Against the White, 1957
The Great Tree, 1957
Composition Around Red (Pennsylvania), 1958

rior to publishing information as to the sale of the work, the artist or his estate must be notified and given the opportunity to be heard. If it cannot be established after a reasonable search whether an artist or his estate is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

DIVISION OF CONTINUING EDUCATION
P. O. BOX 8805

January 10, 1968

305-284-3933

Mrs. E. G. Halpert
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Dr. A. L. Freundlich called me this morning in reference to your appearing during our Art Lecture Series, and asked that I write to you.

In the event that Dr. Freundlich has not explained the series to you, it will be five Friday evenings at 8:30, beginning on February 2 and ending on March 15, sponsored jointly by the Art Department, the Friends of Art, and the Division of Continuing Education. Four of the evenings will be devoted to artists speaking to the group, and the fifth will consist of a panel of artists discussing The Artist and His Media.

We are delighted that you can be with us, and I hope that March 15 will be a satisfactory date. That will be the closing evening of the series, and with your knowledge and background, an excellent way to close.

Please let me know if I can be of assistance in any way.

Sincerely,

Dorothy Banks

Dorothy Banks
Program Coordinator

DB/mp

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THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

January 5, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

To confirm our telephone conversation of today, January 5, we look forward to the exhibition of works from The Downtown Gallery beginning February 1 through March 10, 1968. We have a total of 340 running feet of wall space and this will accommodate about 35 paintings of major size - 40 X 60 inches. In addition to 35 paintings promised, we anticipate inclusion of approximately ten (10) drawings and six (6) sculptures. I look forward to receipt of your confirming letter early next week.

Miss Henrietta Schumm will be in Athens on Tuesday and Wednesday of next week (January 9 and 10). We will discuss the possibility of her assistance in bringing this exhibition from New York to Athens.

All good wishes for the new year.

Sincerely,


William D. Paul, Jr.

WDPJr/ap

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 9, 1968

Mr. Wayne Craven
Box 193 R. R. 1
Dennisport, Massachusetts 02639

Dear Mr. Craven:

In going through a "follow-up" folder that had been set aside some time ago by a temporary employee, I find your letter of October 7th, stating that you would like to have photographs of GENDARME SEATED and GENDARME STANDING by John Storrs. However, I am sorry to say that I can find no indication of whether these were in fact ever sent to you.

If you have not received them and are still interested, please let me know and I will order them promptly.

I hate being so vague but perhaps you have heard about some of the woes of the New York employment situation.

Sincerely yours,

Tracy Miller

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 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.

January 13, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York

Dear Miss Watherston:

Would you be good enough to surface clean the Dove
painting ABSTRACTION #3.

The purchaser has accepted the fact that the cracked
area can not be repaired and when I pointed out that
the white dots in the three places should remain by
showing him several other examples of the period he
was satisfied to leave it as it. However, there are
several spots to be touched up which I have indicated
on the small photograph enclosed.

When you remove the painting from the frame, would
it be possible to have the latter returned so that
we may have a duplicate made which we will send to
you promptly. You can then place the painting in
the new frame, so that it will not be necessary to
handle it again.

Sincerely yours,

EGH/lf

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January 30, 1968

Mr. Jay Wolf
26 East 63rd Street
New York, New York 10022

Dear Jay:

I just came across your note "from the desk of Jay Wolf". This has been a mighty hectic period in my life, with absences, resignations, etc. and now that Tracy is back, I am catching up on my work, including the bulkiest "dictation folder" in history.

Indeed, I would adore talking with you about Arthur Dove and will welcome you with open arms whenever we can get together in the near future. A large proportion of the watercolors which his widow brought in shortly before she died some months ago plus earlier examples we have in our inventory are being shipped to various exhibitions in various parts of the country and abroad. Consequently, I would suggest that you call me shortly while we have on hand a cross-section relating to subject matter, dates etc. Give me a ring and we can make a date at our mutual convenience.

Best regards.

As ever,

EGH/ta

January 8, 1968

Mr. J. Antonio de Villers Porta-Petit
Romero de Terreros 902-10
Col. Valle, Mexico D. F.
Rep. Mexicana

Dear Sir:

Thank you for your letter and for letting us see the examples of your work, which are returned to you herewith.

During its entire 42-year history, The Downtown Gallery has concentrated exclusively on the work of artists of the United States and, as a matter of fact, at this juncture we are not adding even from this group to our roster.

There are now in operation many, many galleries in New York which either specialize in or include art other than that of the U.S. and we are certain that you will be able to make the appropriate affiliation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1968

Mrs. George Wick
1433 Savoy Circle
San Diego, California 92107

Dear Mrs. Wick:

Thank you for your letter.

We will be pleased to add your name to our mailing list and henceforth you will receive all of our catalogs, announcements, etc.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it may be assumed that the information may be published 50 years after the date of sale.

BERNICE P. BISHOP MUSEUM

Honolulu, Hawaii 96818 • Telephone 855-851

January 17, 1968

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park (Ritz Concourse)
New York, N. Y. 10013

Dear Mrs. Halpert:

Enclosed is a photograph of a painting by Charles Sheeler which has recently come into the possession of this Museum. I am attempting to determine an approximation of its monetary value and was referred to you as Mr. Sheeler's dealer. I should very much appreciate your assistance.

Sincerely yours,

Roland W. Force
Roland W. Force
Director

enc.

P.S. We need this evaluation to satisfy the Estate from which it came and Mr. Frederick A. Sweet told us you would be able to give us an accurate market estimate of the painting.

RWF

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

for to publishing information regarding sales transactions,
merchants are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CORRESPONDENCE

1968

Baker 38-807	<u>Landscape</u> (W.C.)	1933	7 x 5"
Baker 14-554	<u>Cow I</u> (W.C.)	1935	7 x 5"
Clements 54-824	<u>Apple Orchard</u> (W.C.)	1937	7 x 5"
Nelson 8141	5 Studies of Water Swirl and 1937 painting		32 x 23 1/2"
Baker 20-247	<u>Power Plant I</u>	1938	35 x 25"
Clements 54-605B	<u>Centerport</u> (W.C.)	c. 1940	9 x 6"
40/07	<u>Harbor</u>	1940	18 x 11"
*Baker 20-375	<u>Harbor</u>	1940	18 x 11"
Clements 54-607B	<u>Centerport</u> (W.C.)	1941	6 x 4 1/2"
Baker 20-376	<u>.04%</u>	1942	12 x 20"
Baker 23-793	<u>Formation I</u>	1943	35 x 25"
Baker DG163	<u>Low Tide</u>	1944	24 x 32"
No. 1743-47 (or 9U-45/02)	<u>It Came to Me</u>	1947	12 1/2 x 10 1/4"

Paul Lee

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

January 5, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

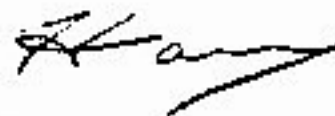
The two enclosed photographs are to be cherished forever! The captions they suggest: "The NCEA is serving better whiskey," or "Keep talking but there's an unusually tall man creeping up behind you," or "My hairdresser has this head band pulled back so tight it's pulling my eyeballs out" or more. In any event, I received a request from Bill Lane for another photograph that was taken at the same time (Stanton Macdonald-Wright dinner) and in going through the negatives, I found this one.

Now - I know Bill would love one of these with your comments on it. Will you do this for him? Enclosed is an addressed and stamped envelope for forwarding.

Of course, I'd love an "autographed" print too - so you can hold the second one for me if you don't want it for your own memory book.

Sorry I was away when you called last week. I've never worked any harder in my life than I did on that trip - and traveling was miserable.

Sincerely,



Harry Lowe
Curator of Exhibits

for publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information by be published 60 years after the date of sale.

WILLIAM B. McILVAINE
CALVIN F. SELFRIDGE
KENNETH F. MONTGOMERY
W. PHILIP SILBERT
JOHN P. WILSON, JR.
WILLIAM S. BOOMAN
SHELDON LEE
CHARLES W. BOAND
CLARENCE E. FOX
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. GERAGHTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID G. CLARKE
GEORGE W. THOMPSON

STEPHEN L. SEFTENBERG
JOHN E. MCGOVERN, JR.
VERNON T. SQUIRE
PAUL S. GERDING
KELVYN M. LAWRENCE
GORDON WILSON
CHARLES R. STALEY
DONALD W. FYR
ANTHONY N. GRAHAM
THEODORE T. SCUDDER III
JEFFREY C. RAPPIN
WILLIAM J. GUINLAN, JR.
DANIEL V. O'LEARY, JR.
GEORGE W. K. SNYDER, JR.

WILSON & McILVAINE

120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603

January 15, 1968

JOHN P. WILSON (1887-1922)
WILLIAM B. McILVAINE (1888-1943)

TELEPHONE
ANDOVER 3-1212
CABLE ADDRESS
WILVAINE

STUART S. PALMER
OFFICE MANAGER

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attention: Edith Gregor Alpert, Director

Re: Mrs. Monique Storrs Booz

Gentlemen:

As you know, income tax time is almost upon us. It is necessary, therefore, that we know as soon as possible the exact amount of money you received with regard to the sale of John Storrs' artwork and paintings on behalf of Mrs. Booz. The latest accounting we have from you shows sales as of May 23, 1967.

Just to clarify our question, for income tax purposes the date of your receipt of money as agent for Mrs. Booz determines the date on which Mrs. Booz receives the money. Thus, if you received a payment on December 29, 1967, that money should be reportable in Mrs. Booz's 1967 income tax return, regardless of when you forwarded it on to her.

Again, please let me know as soon as possible.

Very truly yours,

WILSON & McILVAINE

By William J. Guinlan, Jr.

WJQ:jac

cc: Mrs. Monique Storrs Booz

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1933

January 19, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

This has been a wild week with exhibition changes throughout the building and a mad search between Santini and the other locations in New York for the picture.

By this time Richard Santini, I am sure, has explained what happened. They accidentally rewrapped the Stuart Davis TENEMENT SCENE with another picture and placed it in storage. Hence the mysterious disappearance.

The empty frame which you received was the old frame on the Ben Shahn watercolor, MAN WITH WILD FLOWERS. As you may recall, we asked permission to put a new frame on it for the show. Since the frame was made to the exact size of the painting, there was little point in taking it off, so we sent you the new frame on the picture and the old one came back to prove that our heart was in the right place.

Forgive me for not wiring you as per your instructions, but until we could run down the error, there seemed little that we could report. We knew the picture had to be in New York, since it came in one of the large airfreight igloo boxes and it would have been impossible for it to become lost en route. That is one of the beauties of the new system.

Fond greetings to you.

Yours,



Mitchell A. Wilder
Director

MAW:vw

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January 9, 1968

The Newark Museum
43-49 Washington Street
Newark, New Jersey 07101

Gentlemen:

In glancing through a copy of your NEWS NOTES for October 1967, I note a paragraph of great interest.

This refers to a lecture by Mrs. Elleanor Robinson Bradshaw on American Folk Art and includes the information that she had written an issue of The Museum on Folk Art. We would very much like to have a copy of this article and would be grateful if you could direct us to the source or tell us where we may obtain a copy.

Many thanks for any help you can give us.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

January 22, 1968

Mr. Henry Ploch
99 Rutgers Place
Clifton, New Jersey

Dear Mr. Ploch:

The Dove painting was duly surface-cleaned and I know you will be as delighted as I am with the sparkle it now has. I regret, however, that the framer was not as successful in restoring the flat silver surface of the frame-inset. If you are not happy with the appearance of the frame and there is someone available in your home town who can replace that narrow inset, we will be glad to pay the amount involved.

I hope to see you soon again.

With best regards.

Sincerely yours,

EGH/tm

17 JANUARY 68

POL

DEAR E. G. HALPERT:

I STILL HAVE NOT RECEIVED THE BEN SHAHN PRINT GANDHI.

I RECEIVED YOUR LETTER DATED JANUARY 2/MOSTMARKED JANUARY 2
TODAY ~~XXXXXXX~~ JANUARY 17.

DO PLEASE SEND ME THE REMAINING COPY OF THE GANDHI PRINT.
I WOULD RECOMMEND THE UNITED PARCEL--BLUE LABEL AIR SERVICE.
I ORDERED A POSTER FROM POSTER ORIGINALS, LTD. ON JANUARY 7
AND RECEIVED IT YESTERDAY THROUGH THIS REGISTERED SERVICE.

I DO NOT UNDERSTAND YOUR COMMENTS ON INSURANCE. I AM NOT
A DEALER NOR DO I CARRY AN INSURANCE FLOATER OF ANY TYPE.

HOPING TO RECEIVE THAT ELAST GANDHI* IN A WEEK OR SO, I AM,

SINCERELY,

Walter Schmidt

WALTER SCHMIDT
2329 MARION AVENUE
FREMONT, CALIFORNIA
94538

Invoice # 11173 10/10/67

Pd. 200. 10/10

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

(encl. N.C.F.A., n.d.)

STAR - Saturday, February 3, 1968

Remembering Nancy Kefauver

When Nancy Kefauver died last year, so suddenly and unexpectedly, her family asked that people wishing to send flowers send instead a donation to the National Collection of Fine Arts.

This was perfectly in accord with Mrs. Kefauver's lifelong tastes and labors. As the wife of the late Senator from Tennessee, Estes Kefauver, and especially as his companion in his bid for the Democratic nomination for the presidency in 1952, Nancy Kefauver also built a productive career in art. Herself a painter, she created and administered the State Department's program of Art for Embassies, putting hundreds of American paintings, sculptures and prints in our embassies around the world.

Earlier Mrs. Kefauver had helped bring into existence a program of art for

public school children in the District. These interests of hers, art and the growing child, are combined in the decision the National Collection has made concerning memorial donations received in her name.

When the NCFA opens its new home in the old Patent Office next May, visiting District public school children will each be given a choice of a small reproduction of one of the works on view. This idea, which, so far as we know, is not done in any art museum anywhere, perfectly embodies and perpetuates Nancy Kefauver's dedications and concerns for the arts.

We urge those who remember her with the admiration or gratitude she deserved to join in this memorial to a woman who well served this city and this country.

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Jan 4. '68

Downtown gallery:

Dear/ Edith: Confirming our conversation at the Century Association on Monday, the National Collection of Fine Arts has requested the loan of my sketch "Wings" for their retrospective next fall. It was purchased by me from you in 1951, in a casing, signed and dated (1949) in lower right, and measures 20 x 16 (5 1/4 x 4). It was exhibited at the Penna. Academy in 1950, and in numerous shows since my acquiring it.

My reason for writing you this is that I should like a current valuation for insurance purposes, as requested on the loan form.

Thanks a lot, and now that your inventory is nearly completed, a happy new year.

Sincerely,

655 PARK Avenue. N.Y.C. 10021.

Geoff. V. Fitch.

IRA JULIAN

ATTORNEY AND COUNSELOR AT LAW

TELEPHONE (919) 783-8581

502-503 O'HANLON BUILDING
WINSTON-SALEM, NORTH CAROLINA 27101

January 8, 1968

The Downtown Gallery, Inc.
465 Park Avenue
New York, N. Y. 10022

Gentlemen:

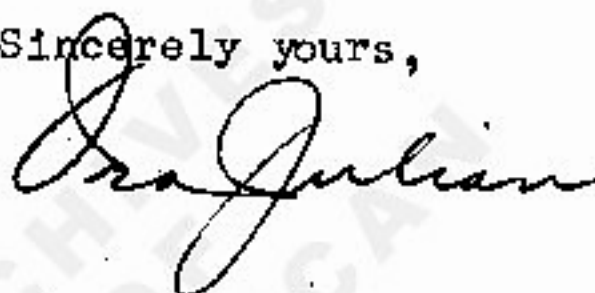
I am enclosing herewith check to your order
for \$150.00 for Dark Angel purchased by Mrs. Smith
Bagley.

Mrs. Julian expects to return the remaining
four graphics which you sent within the next day or
two.

We both regret very much that we were not
able to get together during the holiday season.

Our best to Mrs. Halpert.

Sincerely yours,



Enclosures

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • *Vice-Presidents:* ROLAND W. RICHARDS • *Director:* CHARLES H. BUCKLEY • *Secretary:* ANDREW M. STEVENS

January 12, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Mrs. Halpert:


I recently came across a catalogue of an exhibition held here, the Twenty-eighth Annual Exhibition of Paintings by American Artists, September 16 to October 31, 1933, in which a painting by Niles Spencer was listed:

Gas House District, 1933, #39, Collection
Downtown Gallery, New York City

Since it is possible that the date in the catalogue could be wrong, we are wondering if perhaps your records would show whether this could be the Gas House District, 1932, which we purchased from your gallery in 1966. We would greatly appreciate your help in this matter as it certainly ^{could} augment our present records regarding the painting's history.

Thank you very much,

Sincerely yours,


Lynn E. Springer

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January 4, 1968

Mr. Norman Geske, Director
Sheldon Memorial Art Gallery
University of Nebraska
Lincoln, Nebraska

Dear Norman:

Recently I came across an article in The New York Times referring to your selection of the works of art for the 1968 Venice Biennale and the fact that two of the artists - Dickinson and Nakian - would be represented as members of the "older generation". This made me feel at home and I also recall the fact that I have two very handsome sculptures by Reuben Nakian, both dated 1930 (POUTER PIGEON, marble and ADOLESCENCE, bronze - unique).

No doubt it is too late to consider these as additions, but if you would like to have photographs, I would be glad to send them to you.

What I really wanted to write to you about is the fact that you haven't visited me in what seems like many years. Have I done something naughty which broke up our earlier friendship? In other words, I would like to hear from you and look forward with anticipation to a visit in the near future.

Sincerely yours,

EGH/tm

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January 4, 1968

Miss Mary Anne Dutt
Philadelphia Museum of Art
Parkway and 26th Street
Philadelphia, Pennsylvania

Dear Miss Dutt:

I am so sorry to be so late in answering your letter, but I had hoped to see Ben Shahn to discuss the slide situation with him. However, he has been preoccupied with several large commissions and has had no opportunity to pay us a visit.

Since he gave you his personal permission to make the slides of work he still owns, I will also be glad to cooperate with you if you will give me specific information as to the title or titles of the graphics consigned by The Downtown Gallery or by me personally. As soon as I hear from you - now that I have a permanent secretary again - I will reply very promptly.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1968
1315 Wisconsin Ave., N.W.
Washington, D.C. 20007

The Downtown Gallery
465 Park Ave., 57th.
New York, N.Y.

Dear Sirs:

I noted in the Times that you have a roster of artists.
I was a member of the Crespi Gallery for many years, but last spring
it closed. So I am interested in finding another gallery in New York
to handle my painting.

Let me know if you have an opening and if so what are the requirements.

Thank you very much.

Bettie Hartnell

Bettie Hartnell

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

GREENSPAN



January 15, 1968

Mr. George Greenspan
885 Park Avenue
New York, New York 10021

APPRAISAL

Charles Sheeler CONVERGENCE, 1952 Oil 16x24"

This painting was purchased from us in 1953 for
\$1350. The current insurance valuation is \$11,000.

Sincerely yours,

EGH/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



UNITED STEEL AND WIRE COMPANY ■ BATTLE CREEK, MICHIGAN 49016 ■ PHONE 616 962-6571

HAROLD J. RUTTENBERG
PRESIDENT

Naxon Towers
6315 Forbes Avenue
Pittsburgh, Pennsylvania
15217

CABLE ADDRESS: USGW

January
1st
1968

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

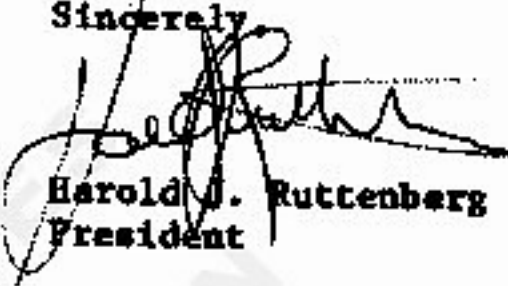
Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

My dear Edith Halpert,

Thank you for your December 13th letter. The leaflet is four page, lettersize and on the back page - deals with steel workers and a wage increase - it contains a small illustration done by Ben Shan in the early '40's. I left it with Mr. Rose a year ago in December. Thank you for your cooperation.

With every good wish for the New Year, I am,

Sincerely


Harold J. Ruttenberg
President

HJR:f

F

Amon G. Carter Foundation

P. O. BOX 1036
Fort Worth, Texas

January 18, 1968.

Amon G. Carter, Jr.,
President

Mrs. J. Lee Johnson, III,
Vice-President

Kathrine Deakins,
Secretary-Treasurer

The Down Town Gallery, Inc.
465 Park Avenue
New York, N. Y. 10022

Gentlemen:

Enclosed you will find Amon G. Carter Foundation
check for \$1,350.00, in full payment for the SEATED DANCER,
1919, ink and wash by Elie Nadelman, covered by your invoice
No. 11206, dated November 25, 1967.

Please acknowledge this payment for our records.

Yours very truly,

Kathrine Deakins
Secretary

KD:mm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

edith reichmann 2 washington square village new york 12

Jan. 21, 1968

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Enclosed please find the two black and white photos of paintings by Morris Broderson which I borrowed from you on November 4, 1967 to send to a friend of mine who is interested in a Broderson painting.

This friend of mine is planning to come to New York sometime in March, and we have a visit to your gallery planned for then.

Please let me know if there is an exhibit of Brodersons paintings in the Spring, as you mentioned when I visited you in November.

Thank you again for your friendly assistance,

sincerely yours,

Edith Reichmann

Barry Halpert
Account for Ignacio Sanchez

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WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

January 16, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

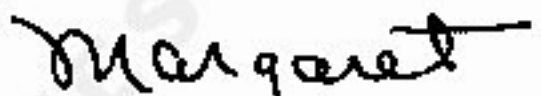
Dear Mrs. Halpert:

I am enclosing a bill in the amount of \$850.00 for our 10% Commission on the sale of Goyescas II, by Ben Shahn, from our current Annual.

This painting was purchased by Dr. and Mrs. David B. Pall, 5 Hickory Hill Rd., Roslyn Estates, New York, 11576.

We will appreciate it if you will bill them for the full amount of \$8500.00 and when you receive the payment, remit the \$850.00 to the Museum.

Sincerely yours,


Margaret McKellar
Executive Secretary

MMcK/sa
ENCLS.

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1968

Mr. Walter Schmidt
2329 Marion Avenue
Fremont, California 94538

Dear Mr. Schmidt:

I am so sorry about the GANDHI print which we shipped - according to our records - early in November when we finally located two copies in our warehouse. I suppose that the holiday period was responsible for the delay or loss. However, before sending you the remaining copy, in the event of the latter, I thought I would ask whether the first one arrived.

Won't you please let me know immediately. If the answer is negative, could you please place this on your insurance floater for the full value - as our policies do not include works left with us by artists on consignment.

I deeply regret that you were troubled and promise that in the future we will use the American Airlines exclusively.

Please accept my belated wishes for a happy new year.

Sincerely yours,

EGH/1f

January 3, 1968

Mrs. Edith Halpert
Downtown Gallery
Park Ave. & 57th
Ritz Towers Hotel
NYC

Dear Mrs. Halpert,

I have in my possession an oil painting
26" x 36" signed Weber 1904.

Due to the fact that the eyelashes on
the horse look exaggerated, I have had comments
that the painter must have been from the school
of modernism.

I did some research at the local library
and found that there was a famous painter of
the school of modernism called Max Weber.

The signature WEBER looks the same
as the Max Weber signature in the library except
for the word Max.

The dates are in accord as the dates
in the library are from 1907 on, which would make
this one of his first attempts.

I am enclosing coloroid shots that
I have taken which should give you enough
of an idea if you would be interested in this
paintings purchase or possible commission sale.

Thank you for your cordiality and
cooperation by phone.

Very truly yours
Edward Sternfeld
EDWARD STERNFELD
388 GREENWAY ST.
ALBANY, N.Y.

Mr. Daniels is going to see friends and others in Minneapolis interested in art education in order to raise \$15,000 -- to be matched by Old Dominion -- to endow a full scholarship for The Minneapolis Art School.

Mr. Eastman proposed and was seconded by Mrs. Johnston that a Walter Murch Memorial Scholarship be set up with an endowed goal of \$30,000 to provide a full scholarship to be awarded to a student at Boston University as long as the Governors feel B.U. continues to merit a Skowhegan Scholarship.

Voted: Unanimously approved.

E. Investment

Mr. Eastman proposed that a different procedure for the purchase and sale of stocks be set up to take advantage of transactions which will increase capital.

Mr. Eastman proposed and was seconded by Mrs. Johnston that whatever method of handling investments is approved by H. King Cummings and Ralph Williams will be considered approved by the Trustees.

Voted: Unanimously approved.

F. Development Activities

We propose that further parties be held in New York this spring to increase interest in and help to the School's financial needs both annual and Endowment.

These parties should be aimed at increasing financial contributions in Boston, Chicago, Maine, Minneapolis and New York.

One party will be a dinner for Mr. and Mrs. Hirshhorn.

A Maine Committee is proposed to have on it friends such as Mrs. O. K. Anderson, Jr., Mrs. Miller Chapman, King Cummings, Ruth Hutchins, Ellerton Jette, and Lawrence Pool. Others may be added but a meeting of most of these people will be planned for March to make plans for summer fund raising activities in Maine.

January 11, 1968

Mr. O. E. Nelson
1616 York Avenue
New York, New York

Dear Mr. Nelson:

Would you be good enough to send us two
prints of your photograph number 27382.
This is a painting by George L.K. Morris
entitled SCIMITAR.

As the painting has been sold and the new
owner wants the photographs, we will appre-
ciate your earliest possible attention.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

F. Reed

January 15, 1968

Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York

Gentlemen:

We have misplaced our copy of your catalog of the recent sale of the Watter Collection, in which we had noted the prices.

Is it possible for you to send us a priced catalog of this sale, together with your bill for same? Thank you for your cooperation.

Also, we have not received any catalogs from you for some time and wonder whether our subscription has expired. The bookkeeper has been away for an extended period and it occurs to me that perhaps this is the case. Can someone check this out and let us know where we stand?

Again, my thanks.

Sincerely yours,

Tracy Miller

E

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

[encl. Roy 1-19-68]

TELEPHONE HANOVER 2-8480
CABLE ADDRESS "RENOIRICH"

REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET

NEW YORK, N.Y. 10005

January 15, 1968

VICTOR H. MC CUTCHEON
1911-1949

ALFRED ELY
1884-1958

WALTER S. LOGAN
COUNSEL

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
FREDERIC W. GIRDNER
WILLIAM B. LAVENTURE
THOMAS NICHOL, JR.
CHARLES L. FLEMING
RICHARD L. MORGAN
RICHARD P. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL
LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK

Malcolm D. Roy, Esq.
56 Main Street
Irvington, New York 10533

Dear Malcolm:

I had a telephone call recently from Miss Abigail Booth of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 20560 (telephone: National 8-1810).

She said that they are putting together an exhibition of Charles Sheeler's photographs to go along with some article that Charles Millard has written. My recollection is that about a year ago, Charles Millard went to Musya's house. He had been interested in Charles Sheeler's paintings, and he was then with some art magazine in Washington. Musya showed him a number of photographs and I believe she gave him some copies for his article. I am not sure of the foregoing, but that is my best recollection.

Miss Booth said that in connection with the exhibit, they are planning at Smithsonian Institution, they want to borrow a number of Charles Sheeler's original photos. The exhibition apparently is going to move after the Smithsonian to Philadelphia and possibly one or two other places.

Miss Booth said that they have learned of Mrs. Sheeler's illness and they are having difficulty tracking down where these photographs are. I told her that I would make inquiries, and either I or someone else would write her later.

I assume that probably Bill Lane has these photos, and probably they are part of those covered by his offer of purchase so, no doubt, he should be consulted in this matter.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1968

Mr. George Grammer
126 East 24th Street
New York, New York

Dear Mr. Grammer:

I am sorry to report that the man I had in mind for a large painting of yours had other plans completed.

Also, since we no longer have the annual Christmas exhibition and - as I advised you - aren't adding to our roster, I would suggest that you pick up the paintings you left here a short time ago. It will be good to see you again.

My best regards.

Sincerely yours,

RGH/tm

P. S. We are closed on Mondays.

For publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

To: Mrs. Edith Halpert

Page 2

POL
* As an aside, would you please place Mrs. Ruth Horn, 16 Edgewood Road, Bridgeport, Connecticut, 06604 on your mailing list.

Each Art Show has an opening and reception, as well as an appearance of the artist at the opening. Sales have been part of each show, to the advantage of artist and Center.

A full program of insurance is maintained for each Art Show. We have made a practice of picking up the works of art in the Fairfield County area, as well as in New York.

Should there be any other information you require, please do not hesitate to contact us. We trust that your reply to our request for a Rattner Show will be in the affirmative.

Very cordially yours,


Jack H. Cohen

JHC:pmc
Encl.

For to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

HARRY SALPETER GALLERY INC.

42 EAST 57 ST. • NEW YORK 22 • MU B-5659

Jan. 3, 1968

Mrs. Edith Halpert
465 Park Ave.
New York, N. Y. 10022

Dear Mrs. Halpert,

It's very possible that I misunderstood what you told me on Saturday. I have a hearing loss which is not too greatly improved by the hearing aid I wear - one of the best available. That's why I let my nephew take over at the beginning.

And the weather was so miserable today I could not really expect anyone to stir out of doors except for something vitally important. I left at 4:30. Maybe your secretary called after I left. May I hear from you again? Very sincerely,
Betty Salpeter

Fr
The American Academy of Arts and Letters



633 WEST 155 STREET • NEW YORK, N.Y. 10032

January 15, 1968

Gentlemen:

I regret to say that the Committee
did not purchase

Your too Die In Vietnam by Robert Osborn
and
The Mexico Dance by Edward Stasack

which you were kind enough to lend us for our
current exhibition. We will return the picture
to you on Tuesday, February 6 or Wednesday,
February 7, by Hague Art Deliveries.

Very sincerely yours,

Felicia Geffen

Felicia Geffen
Assistant to the President

The Downtown Gallery
465 Park Avenue
New York, N.Y.

picked up
10/31

January 8, 1968

Mr. William C. Agee, Associate Curator
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Mr. Agee:

As you will recall, you picked up John Weichsel's thesis from the Gallery several months ago. I was very pleased that you were interested in the unknown history of a man who made a tremendous contribution to American art in the early days and was, as I referred to him on several occasions, an "unsung hero".

At the moment I have someone working on our series of biographical notes on the artists on our roster and I am very eager to include some of the unlisted (in our records) exhibitions in which a number of them were included. Would you therefore be good enough to return the papers to me - and if for some reason or other you wish to look at the material again, I would be glad to send it to you subsequently.

I am also eager to get your reaction to this material and to ascertain what you have in mind in this connection. Why don't you drop in the latter part of an afternoon so that we can have a drink together. I look forward to your visit.

Sincerely yours,

EGH/tm

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January 8, 1968

Mr. James Avery
Kerrville, Texas 78028

Dear Mr. Avery:

I have been very slow in ~~replying~~ due to the fact that I have been checking with numerous dealers, both in New York and in London to ascertain whether another cast of the CHRISTUS MAJESTUS by Jacob Epstein was available. While I am certain that the one I sold some years ago could not have been unique, no one seems to have seen another example of this particular sculpture. I am very sorry that I could not be of help to you in this matter - but will continue checking and will advise you the moment I get a positive response.

Sincerely yours,

EGH/tm

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ART SALES & RENTAL GALLERY
AT THE
PHILADELPHIA MUSEUM OF ART

POplar 5-0500

January 16, 1968

Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Mr. Chandlee, Mrs. Potamkin, and I enjoyed our visit to
your gallery last Thursday.

Arrangements can be made for the museum truck to pick
up the works we chose as soon as we receive the consignment
sheets from you.

Yours truly,

Margaret McFadden
Margaret McFadden

January 2, 1968

Mr. Charles Buckley, Director
City Art Museum of Saint Louis
St. Louis, Missouri 63105

Dear Charles:

A few weeks ago - directly after we acknowledged receipt of the five contemporary works of art you had in your recent exhibition, I wrote to you regarding the Early American painting OPENWORK BASKET WITH FRUIT, which I contributed to the sale.

* With the dreadful situation which existed during the long, long holiday period, the mail deliveries were delayed considerably, and I am therefore sending you a copy of the letter as I am eager to get this matter straightened out.

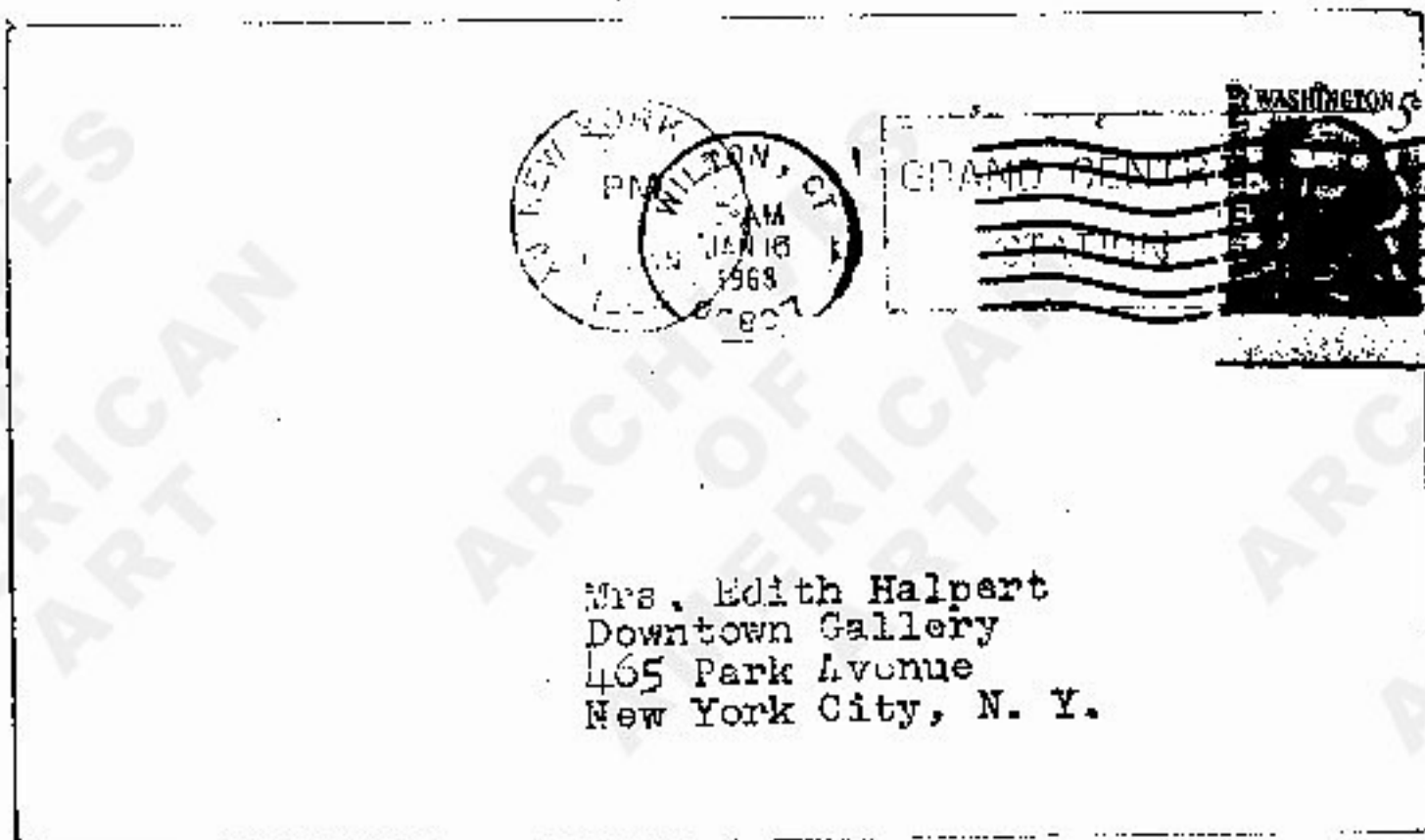
* I hope you had a lovely time during the Christmas - New Year period - and hope that I will have the pleasure of seeing you in the near future.

With fond regards.

As ever,

EGH/lf

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.



January 5, 1968

Mr. George Thoenen
295 North Broadway
Yonkers, New York

Dear Mr. Thoenen:

Mr. Jack Lawrence phoned today to ask whether we had received from ~~him~~ the Orco painting you were mounting on ragboard, etc. You will recall that you were going to make some changes he requested. Will you be good enough to let me know when delivery will be made.

I hope you had very happy holidays and wish you a good new year.

Sincerely yours,

ECH/tm

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We notice that your painting by Max Weber, The Window, 20 x 24, 1949, is not for sale. However, since you do not wish to maintain your own insurance coverage, we need an insurance valuation for this painting. Could you send it to us before January 31st so that we may include it on our insurance?

We again thank you for your assistance with this exhibition to which we look forward with great enthusiasm.

Sincerely,

A handwritten signature in cursive script, reading "Phyllis Stuurman".

(Mrs. Douwe Stuurman)
Assistant to the Director
The Art Galleries

12 January 1968

PBS/ryn

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 3, 1968

Mr. August Freundlich, Director
Low Art Gallery
University of Miami
Coral Gables, Florida

Dear Mr. Freundlich:

Mrs. Rattner is raising hell with me about the contents of the large Manila folder, all of which were listed for you in our original consignment invoice and repeated in a letter from my secretary dated December 21st. To date I have had no reply from you and am really in a tizzy about the situation, as all the material was unique (only one copy) and greatly prized by Rattner, inasmuch as it represented reviews, letters, etc., which he cannot possibly replace.

Won't you please phone me on receipt of this letter, as this is a very vital matter for me.

Best regards.

Sincerely yours,

EDH/ta

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



FITCH

1/16/68

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith: It never rains but it pours!
I now would like to have an evaluation
of the Rattner w.c., which I purchased
from you in 1964, for insurance purposes
as it is going out on loan.

Title: Figure of a man.

Signed, dated lower left, 1952.

Size (right) $17\frac{1}{2} \times 22\frac{3}{4}$.

My cost \$750. $\frac{100}{100}$. 1/68 Insurance Valuation - \$1000.

To me, it is a fine example, and I think
him one of the least appreciated top artists
working in the U.S. today.

Thank you for the data on the Shuster
which I have forwarded to the
Smithsonian; and for this additional data.

So was

George Fitch.

655 Park Avenue
New York N.Y. 10021.

January 3, 1968

Miss Kathy Baker
Educational Art Dept.
Houghton Mifflin Company
110 Tremont Street
Boston, Massachusetts 02107

Dear Miss Baker:

Although I was certain that your letter dated October 16th, 1968 was answered, since I cannot find a carbon of the letter I am dropping you a note at this time.

I advised you that since the two titles of the Marin's were used by the artist more than once it would be necessary for you to name the medium and to list the date of execution. Otherwise, it means going through a dozen photograph books. As a matter of fact, I just checked through the photographs of paintings by Marin which we have in our possession and there is nothing with either title. The books containing pictures that have been sold are so numerous that it would take a tremendous amount of time to check through them and to make sure that we have the right example chosen.

I shall look forward to receiving the necessary additional information.

Sincerely,

EGH/mmw



THE AKRON ART INSTITUTE

FORREST SELVIG, DIRECTOR

19 January 1968

Mrs. Edith Halpert
Downtown Gallery
Ritz Tower
465 Park Avenue,
New York, New York 10022

Dear Edith:

Although I know I have always called you Mrs. Halpert, I always felt very close to you and affectionate towards you ever since we first met at Walker Art Center nearly ten years ago. Your very kind letter about the Demuth Exhibition of January 12th has intensified this feeling so I hope you will forgive me if you find it a bit too friendly.

Let me thank you for your offer of help. I have already obtained loans from Mr. Bernard Heineman, Jr. I have just written to Mr. Jack Lawrence and in my letter, I said that you suggested that I do so. I have not as yet contacted the others.

I would be most grateful if you would lend to our Exhibition the three paintings you starred on our original Loan Form. I am attaching another Loan Form for these. Of course as originally stated in my first letter to you, we will pay all costs of packing, transportation and insurance. If you have any photographs of these, we would appreciate having them for our use. Please bill us for them, if you can supply them.

Can you give me the meaning for the title of the 1921/1922 oil, entitled "Nospmas M. Egiap Nospmas"? Read backwards it simply spells someone's name but I don't know why.

3 Demuths
Acrobats
Vand
~~Cap...~~
Nospas
GERMAN

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

Appraisal Procedure

The Association has prepared a set of forms, of which copies are enclosed, comprising a Letter Agreement between the donor and the Association, Conditions of Appraisal and an Information Form. If the terms are satisfactory to the donor, he signs the Letter Agreement and returns it to the Association, together with a completed Information Form and three 8 x 10 inch photographs of each work to be appraised. The Association then appoints a panel of up to three appraisers made up usually of members of the Association, but if the work requires outside expertise, non-members are appointed to the panel. Each member of the panel is familiar with the market for the artist whose work is being appraised. The appraisal made by that panel is then supplied to the donor and he is billed for each appraisal at the rates which appear in the Letter Agreement.

All members of appraisal panels serve without compensation. Fees are paid to the Association and are used by the Association, which is non-profit, to defray administrative expenses.

Under the terms of the agreement with the donor and pursuant to an understanding between the Association and the Internal Revenue Service, the Association is authorized to and does furnish a copy of the appraisal to the Internal Revenue Service. Although we have no assurance that the IRS will accept the Association's appraisals as final and binding, we believe that over a period of time, the Association will be recognized by the IRS as a responsible agency and that its opinions will be received with respect by the Service. All the available evidence indicates that the Association is well on its way toward that goal.

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Foundation

1. Explain the importance of the following factors in the development of a country's economy:

2000 2001 2002 2003 2004

1961-1962

SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE:
30 EAST 44TH STREET
NEW YORK, N. Y. 10017

MEMBERS
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NEW YORK COTTON EXCHANGE
AMERICAN COTTON SHIPPERS ASSOCIATION
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TEXAS COTTON ASSOCIATION

GALVESTON OFFICE:
P. O. BOX 118
GALVESTON, TEXAS 77550

CABLES:
SWAGOLD

TELEX:
073-2819

FWK:
214-899-8543

TELEPHONE:
RIVERSIDE 7-7007

1610 COTTON EXCHANGE BUILDING, DALLAS, TEXAS 75201

January 1st, 1968

The Downtown Gallery
465 Park Avenue
New York City, New York

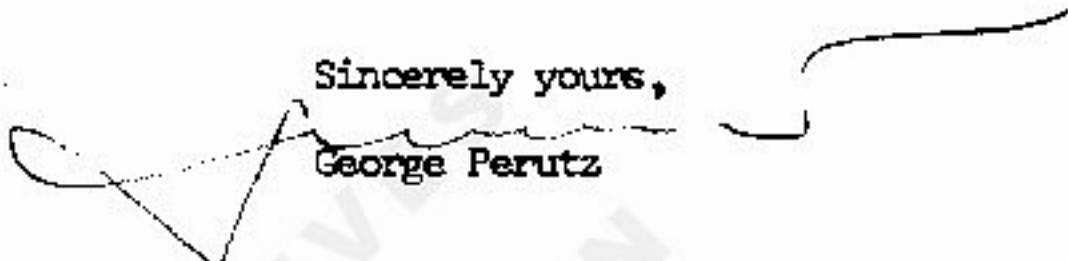
Dear Mrs. Halpert :

With further reference to my letter of December 13th I am enclosing check completing payment of the Morris Broderson.

May I ask you to kindly send me a paid invoice, and furthermore as previously requested a photograph of the painting for me to keep and a catalogue of your forthcoming exhibition.

We shall have some interest during 1969 in a good typical Spencer and if there is anything available please let me know.

Sincerely yours,


George Perutz

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 4, 1968

Mrs. Jerome S. Goldberg
4558 Biloxi Avenue
North Hollywood, California 91602

Dear Mrs. Goldberg:

Thank you for sending the receipt for the GANDHI print, which was actually the last copy we had.

For your information, the number 41 is the stock number of the print and has no relation to the latter except for our bookkeeping records, as everything in the Gallery is identified by a stock number.

During all these years, Ben Shahn has never followed the accepted routine of numbering his prints. He is practically the only artist who carries through the entire process of the serigraph or silkscreen and executes these in his own studio. During his entire career, nobody seems to have been bothered by this, but if it makes you unhappy, we will be glad to take it back for refund.

I hope you and your husband had a Happy Chanukah.

Sincerely yours,

EGH/tm

January 8, 1968

Mr. Willis Woods, Director
Detroit Institute of Arts
Detroit, Michigan

Dear Willis:

It has been so long since I have been in Detroit, which has very sentimental associations for me, going back as far as the 1930's. I believe I sent back the card of acceptance to the preview of your forthcoming exhibition, "Romantic Art in Britain" and have been looking forward to this occasion with great pleasure.

Now, I discover that my plan to leave on Monday when the Gallery is closed and be relaxed in the event that the plane is not on time (a usual experience for me the past two or three years) must be altered as I have committed myself to sending out an exhibition on Monday and another on Tuesday of this week. With two employees away at this moment, there is no one to carry out the plans in my absence and I have to remain to supervise the shipments - much to my regret. I hope that I will have an opportunity to see the show as well as many of my friends whom I have had no occasion to meet for a considerable period. Please accept my regrets.

Perhaps you are planning to be in New York sometime in the near future and will have time to drop in for a visit. It will be good to see you again.

My very best regards.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FORTUNE

Time & Life Building, Rockefeller Center, New York, New York 10020

January 10, 1968

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Sirs:

Enclosed you will find a check in the amount of \$7.50 to cover replacing glass and refit on the Ben Shahn water color lent for the recent FORTUNE art exhibit.

I am very sorry you have been inconvenienced in this manner. Again, my thanks to you for making the loan possible and to contributing to the success of the FORTUNE exhibit.

Sincerely,

Stan Posthorn
Creative Director
Marketing Department

SP:gn
Enc.

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both writer and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.



THE NATIONAL ART MUSEUM OF SPORT INC.

SUITE 2400 375 PARK AVENUE NEW YORK, N. Y. 10022

NATIONAL ART MUSEUM OF SPORT TO OPEN APRIL 18, 1968

It is now confirmed that the Museum may plan on an April 18, 1968 opening for its Premiere Exhibition in its first permanent home at the new Madison Square Garden Center. A formal invitation to our opening will be forthcoming. Meantime, save the date.

We appreciate your patience and hope this development will only increase your desire to be with us and help cut the ribbon! It should be an historic and enjoyable evening for all.



Joslyn Art Museum

Governed by Joslyn Liberal Arts Society

Eugene Kingman
Director

Dodge at 24th Street
Omaha, Nebraska 68102
Tel. 402 342-3996

January 18, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith,

I truly appreciated your wonderful letter of January 8.

The Bohen Collection was a fine show for us to have for many reasons -- Mrs. Bohen, as you know, was a Meridith, and consequently owns not only the publishing company in Des Moines, but also a major radio-TV station in Omaha, WOW. Also, the relationship of certain works in the Bohen Collection to works in our permanent collection helped broaden the visual knowledge of art enthusiasts in this area who visited the show.

It is our hope, of course, that the Bohens will do something for the Joslyn; however, I'm sure the Des Moines Art Center cherishes the same hope.

Mrs. Bohen is not a very active collector now as she is in frail health. There are, indeed, many artists in your collection that should be in the Bohen Collection. More power to you if you can capture her interest. She is very much under the tutelage of Norman Hirsch at the present time, but not exclusively. One of the very refreshing aspects of Mrs. Bohen's attitudes to collecting is that she is an independent thinker and buys what she wants.

Mrs. Fred Bohen's addresses: Permanent address (office at Meridith):
Meridith Publishing Co.
1716 Locust Street
Des Moines, Iowa 50303

Winter home: 113 Mountain Shadow West
Scottsdale, Arizona

New York Address: The Towers - Apt. 40F
Waldorf Astoria
50th and Park Avenue
New York, N. Y. 10022

Please tell Walter and Jack I appreciated their charming Christmas greeting and note. I still want very much to show their collection here and am constantly promoting the idea.

I hope before long we can all get together in New York for one of our special good times.

Fondly,

Bill

William A. McGonagle
Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1968

Mr. Allen O. Cole
Aetna Life Insurance Co.
151 William Street
New York, New York 10038

Dear Mr. Cole:

I am enclosing a letter from Mr. Howard Connor, Manager of the Ritz Tower, requesting that we obtain a Certificate of Insurance.

Can you send this to me, so that I may forward it to Mr. Connor's office. Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

RANDOLPH-
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA 24504

DEPARTMENT OF ART

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January 6, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Mrs. Halpert:

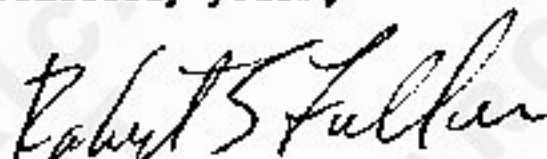
I plan to be in New York from Tuesday, January 23rd through Friday, January 26th to select our 57th Annual Exhibition, scheduled for March 6th through 22nd. I would like to drop in and discuss our exhibition plans with you.

The theme is GRAPHIC ARTS, U.S.A. We plan to include both prints and drawings. W.S. Budworth will collect for this exhibition. Lenders should have their pictures back by April 5th.

Dr. Mary Williams, who is usually involved in the selection of our annual exhibitions, is on sabbatic leave this year.

I hope that you will be willing to lend something that will fit in with this theme.

Sincerely yours,



Robert S. Fuller
Associate Professor

January 4, 1968

Mr. Hermann W. Williams, Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Bill:

It was so good to see you and Jim. I enjoyed the visit very much and am pleased that you acquired the two Doves, despite the fact that I made a serious error in the price of the oil. This will be a semi-contribution from me. I am referring to the difference in price.

Those pictures are being picked up tomorrow and will be shipped to the Corcoran, but I am writing you in advance to please add these to your insurance floater immediately, adding \$3500. to the sum total for full protection. I am referring to the time in transit, as our policies are restricted and do not include works of art consigned to us. Will you therefore do this immediately for protection.

I am enclosing the provenance, which is incomplete as a previous employee who kept these records did not make all the entries - if you know what I mean.

I am also sending you several catalogs of one-man shows for your library. No doubt you have the Smithsonian catalog of ROOTS OF ABSTRACT ART IN AMERICA, which includes a charming article on Dove by Duncan Phillips. As you may recall, the three artists of the entire group of participants in this huge exhibition honored with separate galleries were Marin, Weber and Dove. This no doubt explains why the Phillips essay was included.

I am still hoping to get to Washington sometime in the near future. To date I was obliged to cancel out on most of the openings held in Washington during the past year because of the depleted staff at the Gallery. I even missed my annual Christmas visit with Nathaly and her husband.

Again, I want to say how much I enjoyed our evening together and hope we can have repeat performances more frequently than in the past year or so.

My fond regards to Alice, who I hope will accompany you to New York sometime in the near future.

Sincerely yours,

EDH/tm

January 5, 1968

Mr. Samuel Mehlman
33, Prince's Gate Court
Exhibition Road
London, S. W. 7, England

Dear Mr. Mehlman:

Since I was not sure whether you had received word from our bookkeeper, who was away for several days, I checked the records and found an entry for the \$500. check, which was evidently honored by the bank, and the \$300. check you enclosed. I believe the accountant sent you a statement with these two credits listed.

Boy, would I adore accepting your dinner invitation, but any travel on my part during this semi-staffless period seems completely out of the question. I have not had a day off for more than a year, but I have hopes now of getting help so that I can lead a normal life again. When I do, I will certainly call on you. It would be a great pleasure to see the Mehlmans "in a very posh part of town".

Sincerely yours,

EGH/tm

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My best regards.

Sincerely yours,

January 8, 1968

EGH/tm

Mr. Stephen C. Millett Jr.
1801 First Street N.W.
Washington, D.C. 20007

Dear Mr. Millett:

I hope you will forgive the delay in my reply.

Because two of my employees were away and the temporary replace-
ments were utterly impossible, all my current letters start with
an apology - and since this has become a common situation in New
York, as you have no doubt heard or read, I trust you will under-
stand.

I will remember our conversation about adding your Tang Yu-Ho
painting to the collection I had planned to donate to the Corcoran
Gallery. After months of negotiation, my plans were changed for
several reasons, including the fact that the Smithsonian Institu-
tion was added to the Washington museum and shortly after the
Hirschhorn Collection was accepted by the latter. There are so
many qualifications of the other artists that I felt that there was
no advantage in so much repetition within the same area.

However, I am quite certain Mr. Hirschhorn does not own an example
of Tang Yu-Ho's work and would therefore recommend that you pres-
ent your painting by this brilliant artist to the Corcoran and es-
pecially as a Washington is your home town. It would be an ideal
place for this handsome painting, particularly now that they are
"opening up".

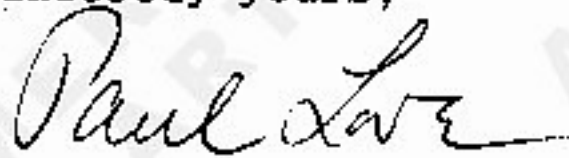
The painting that you own has increased in value, but according
to the current law, no dealer may appraise a work of art to be
presented to a public institution, which entitles the donor to a
charitable tax deduction. Therefore, I would suggest that you fol-
low the routine established by the Internal Revenue Service by
writing directly to the Art Dealers Association at 525 Madison Ave-
nue, New York City - through which all such gifts must clear. It is
a very simple process and the only one accepted by the I.R.S. If
you just send them a note of your intention, they will send you the
legal forms, etc. I am sure both the Corcoran and the artist will be
delighted - and so will I.

I do hope that when you are next in town, you will drop in to see me.
It will be a great pleasure to visit with you.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I hope that the hecticcity of the Christmas season has abated,
that you have found the young man that you were looking for,
and that all is under control at the Downtown Gallery.
Thanks again for a most pleasant visit.

Sincerely yours,



Paul Love
Gallery Director

PL/lc

Enclosure

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

January 17, 1968

Dear Edith,

The visit with you to Marmiton was just long enough to convince Yousuf of the virtues of that excellent establishment -- but too short a time to spend with you. Thanks for the lovely dinner; you are a sweetheart.

You look so much happier now that you are away from the fluorescent yentahs who decorate the reproductions in the lobby of your former abode. And don't be too hard on poor old Howard; he's really pitiable. Speaking of pitiable,

due to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by the published 60 years after the date of sale.

Best wishes
Oct 1968

STRAUS

Appraisal

January 15, 1968

Mr. Robert Straus
P. O. Box 2544
Houston, Texas

Dear Bob:

I am practically all out of figures at this stage since everyone who owns a Sheeler which is being borrowed by the Smithsonian requests a current valuation. This means that I have to refer to the original invoice, look at the photograph book to ascertain the actual size and then at the stock book for the price of a comparable painting in medium, size and subject. However, in your case I am doing it in a hurry.

The following painting was purchased from us in June of 1948 for \$1200.

Sheeler BARN ABSTRACTION, 1946 Tempera 29 $\frac{1}{2}$ x21 $\frac{1}{2}$ "

The suggested insurance valuation would be a minimum of \$12,000.

In going over your list of purchases between 1946 and 1961, it occurred to me that you are an excellent shopper, since practically every item you purchased has increased phenomenally in value. As a matter of fact, this seems to have happened to most acquisitions made from us and it is gratifying to me despite the fact that I don't get a bonus for the increase.

Thank you for making the Sheeler available for the Memorial Exhibition at the Smithsonian Institution.

My very best regards to you and to Carol, who I hope will accompany you on your forthcoming visit.

Sincerely yours,

EGH/cm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

Do let me know when you plan to be in New York as I am making arrangements for two or three lectures and don't want to be absent on the occasion of one of your most important visits.

And so, my best regards.

January 15, 1968

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

EGH/ma

I was delighted to receive one of your rare letters - and had hoped that your travelling would include New York City.

I don't suppose you know that I have been working for you consistently. Every painting by Charles Sheeler you have invited means checking our old or younger records together with references public sales prices so that I may give the owner the current insurance valuation. This means digging through papers here and there, but I am trying to be obliging for the sake of Harry Lowe and the N.C.F.A. Incidentally, have you made a list of the works you want from the Estate, the Gallery and yours truly? You may have sent this to me, but I am dictating on my little Ediphone in my apartment and forgot to take along the Exhibitions-Out folder. The reason I am asking is that we are now involved in five major "Downtown Gallery Roster" exhibitions in various parts of the country and, naturally, do not want to conflict with your selections. Also, in relation to the paintings or drawings we have from Muya Sheeler, which I occasionally sell, I would arrange on any work you have chosen to get a definite promise from the purchaser to honor your request for the loan. Incidentally, it just occurred to me that Nathaly Baum (my niece) whom you have met and who lives in your charming city of Washington, has a very handsome painting which I am sure you will want for your show and I would therefore suggest that you either ask to see it at her home and decide whether or not you wish to include it. Her address is Mrs. Harry Baum, 5159 34th Street N.W. The telephone number is: Area Code 202- EM 3-9123.

Thank you for sending me the two photographs. The dame at the left scared the hell out of me and I realize that it must have had the same effect on the group staring at me with such odd expressions. By the way, who is the woman behind me whose costume fuses with mine and makes the figure look like the old Hippodrome? When the Lanes come to New York, I will show this to them and, if they survive the visual impact, I will give them a print for their files.

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
19711

WINTERTHUR PROGRAM IN EARLY AMERICAN CULTURE

January
Nineteenth
1 9 6 8

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mr. Miller:

Thank you for your letter of January 9th in which you inquire about my request for photographs of John Storrs' Gendarme Seated and Gendarme Standing. I do have a photograph of the Gendarme Seated which I would like very much to publish in my forthcoming book on the history of American sculpture. It is to be published by the Thomas Y. Crowell Company of New York and hopefully it will appear sometime this Fall. I would, of course, give credit to the Downtown Gallery. Would you please be kind enough to allow me to publish this piece? If so, my publisher requests that I have such permission in writing from the owner. If you could send me a little note on the matter I would be most grateful.

I do not have a photograph of the Gendarme Standing and would like very much to have one. If you will bill me I will have a check in the return mail.

Thank you so very much for your kind attention to these matters.

Sincerely yours,

Wayne Craven

Wayne Craven
Coordinator
Winterthur Program

WC/swm

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WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

January 11, 1968

Edith Gregor Halpert Foundation
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for the renewal of your membership in the Friends of the Whitney Museum. Your continuing support contributes to the mission of the Museum and the recognition and encouragement of the American artist.

I enclose your member's card for the coming year. May I suggest that you carry it with you when visiting the Museum since it passes you through the ticket gate without waiting and admits you to the Friends' private dining room.

I hope you will also take advantage of the other privileges available to the Friends, such as our discount at the Sales Desk and our right to borrow art from the Museum's permanent collection.

With our appreciation and best wishes,

Yours sincerely,

Allan D. Emil

Allan D. Emil
Chairman

Friends Council

*pph
\$64
Fund*

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President Lloyd Goodrich, Director John I. H. Baur, Associate Director

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GEORGE GREENSPAN

January 12, 1968

The Downtown Gallery
465 Park Avenue
New York, N. Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

We have had a request from the Smithsonian
Institute to lend our Sheeler "Convergence" for their
planned Retrospective Exhibit.

"Convergence" was painted in 1952. The
dimensions are 16 x 24 inches. I would appreciate
your advising me of the present valuation appraisal.

Many thanks for your cooperation.

Sincerely,

George Greenspan

GG:1

11,000

1350

63

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securities are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I would like to propose a plan for the trustees' consideration which I feel would help accomplish our larger fund objectives.

First, to make the benefit exhibition a biennial rather than annual event. This would allow the administration more time to follow up on opportunities brought about by the benefits and the other approaches outlined in the Fund Raising Master Plan.

Second, a very particular phase of this would be to revitalize and extend the Advisory Committee and would allow the administration to work more closely with the Advisory Committee, the Junior Committee, the Friends of Artists for Skowhegan Committee, and with the trustees and governors. Much of the time that has gone annually into the benefit could go into building and working with these committees -- and thus, more realistically accomplish our objectives for Memorial and Regional Endowed Scholarships, the Endowment Fund, special educational programs, and building and equipment needs.

Third, I feel it would also be helpful to set up special fund committees to work with our administration on particular fund approaches. These committees to be drawn from our existing committees, and would function very much as the special committees set up by the Board of Governors..

I want to thank the trustees, governors, administration, and all committees for the fine work they have given the School with the many opportunities we have available, with the fine group of officers and friends the School now has we should be able to really achieve our goals.

4. Director's Report

A. Our first two paying students this year are the daughter of Arthur Schlesinger and the son of the President of The Union Carbide Company.

B. In addition to the fine group of faculty and visiting artists and the school's well-known program, there are some new things which will attract students this year.

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2385, 76101, PE 8-1933

1/5/65

Dear Edythe -

Just came to find your letter of
Dec. 27th. Many thanks for the Davis stamps -
they are great mementos - Will stick a copy
on the back of the picture for good luck &
increase the value thereof.

Yes, indeed - we received the two
Davis prints - one is ready, framed, & hanging
and the other is in process. We were swamped
in the Christmas morass and failed to
acknowledge. Please forgive and know how
very much they are being enjoyed. -

No - The notation I had made on
the invoice re. the Nadolmann was a reference
for me to check with Ruth Johnson. The

January 3, 1968

Dr. David Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C. 20560

Dear David:

Once again I am obliged to write about the restoration of the painting by Dove, OCTOBER, which was damaged during your exhibition, AMERICAN LANDSCAPE. In a thick folder I found a reply from you dated November 7, 1968, stating that Mr. Zichterman would send us the information regarding the billing for the restoration. To date I have had no word from him. Since you are a year ahead of The Downtown Gallery, I have waited until January of the same year to write you again.

Although I am sure a photostat of Margaret Watherston's appraisal for repair was sent to you, I am enclosing another in the hope that your Mr. Z. will please give her instructions directly (with a copy to the Gallery) to go ahead with the work required. As you may well realize, the picture has been off the market for this long period and now that there is a greatly increased demand for his work - and since this is the only large painting he left - I would be most grateful if you would follow through.

Also, suppose, I would appreciate your advice in getting some action from the U.S.I.A. regarding an earlier damage to a very important Stuart Davis which is also at Margaret Watherston's awaiting confirmation for repair. Writing to Lois Bingham or her office seems useless, although after a snappy note to that department I received a call from their insurance broker, who said a check would be forthcoming shortly, but nothing has been heard..

Since working with the Smithsonian has always been a joy, I want to keep our public relations squared off with the owners of the paintings.

I do hope that I will have the pleasure of seeing you and Tirma in the very near future. Being understaffed as I am, I could not even go to Washington, where the family expected me to spend the Christmas holidays and when I thought I could get in touch with you during the visit.

My belated wishes to you all for a Happy New Year.

As ever,

EGH/tm

LOOK MAGAZINE
VENTURE-THE TRAVELER'S WORLD
FAMILY CIRCLE
INSIDER'S NEWSLETTER
COWLES SYNDICATE
A DIVISION OF COWLES COMMUNICATIONS, INC.

488 MADISON AVENUE NEW YORK NY 10022 MU 8-0300

January 9, 1968

Mrs. Edith Halpert, Director
Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

We refer to our letter of September 8th in regard
to the use by the U. S. Information Agency of a
Ben Shahn drawing titled "The City."

On the basis of use in one publication only, "America
Illustrated," they have remitted the sum of \$50.00
and as agreed we enclose our check for \$25.00 repre-
senting your share of the sale.

Sincerely yours,


Philip G. Reed

pgr:w

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publisher is living, it can be assumed that the information
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January 11, 1968

Miss Edith Gregor Halpert
The American Folk Art Gallery
465 Park Avenue, Ritz Concourse
New York City, New York

Dear Miss Halpert:

At the end of November, Mr. Carter and I were in your Gallery and showed you photographs of two early paintings (husband and wife) which you said you would be interested in purchasing.

Mr. John Pogzeba of Denver has had these paintings for a year, but I have written to him today to ship them to you. There does not seem to be a demand for Early American Art in this area. I am enclosing a letter to help identify Mr. Pogzeba.

We have owned these paintings for over fifteen years, but do not have a use for them now. Mr. Pogzeba has appraised them at \$250 each, and that is what we are asking for them. They are unsigned, but a number of people believe they were painted about 1840. Two years ago they were restored and the original frames were cleaned. In fact, they are in excellent condition.

Hoping these will be of interest to you, I am,

Cordially yours,

Mrs. Dale Carter

Mrs. Dale Carter
6626 S. Evanston Circle
Tulsa, Oklahoma 74105

can have Miss Watherston restore the painting and make it available for future exhibition. Also, I am grateful to you for offering to follow up the U.S.I.A. problem in relation to the Stuart Davis painting.

And so, my very best regards to all.

As ever,

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Dear David:

Don't you please let me know how and to whom we should address the Katherine Draper drawing, which is essential at the moment and which I can forward to you promptly for your "study collection".

Both Tracy and I have a vague recollection that someone gave this drawing to me with the statement that it would be a most appropriate item for the archives which I had been assembling for so many years. One of these days I will recall the name of the person, so that he will be credited with this gift to the Smithsonian Institution. In view of the fact that Katherine Draper was one of the most important factors in raising interest in the modern art of her period, no doubt you know that her collection was donated to the Yale University Museum, which includes a good many of the old masters of the period. In any event, she is a most legitimate personality - and though her drawing is not a masterpiece, it is part of the 20th century history in the world of art, which you immediately realized and therefore I am delighted that you too thought it would fit in with your archives, to which I will add considerably in the future.

If I ever get any time to spend away from the Gallery and all the extra work which is called for because of our records, I will start making a list of our important artists, which have never been transcribed, but I believe are still in good condition, so that this may be done in the future, with a most interesting report of statements made by these artists.

If only I could get someone to help me in organizing all such material and also straightening out the files and other records which have been messed up within the past two years by several temporary employees, with very little hope of finding replacements in personnel who respect order. Tracy is back at the Gallery and has lightened my burden considerably and I am now hoping that my good luck will continue and someone will come along to fill in the remaining gaps. Thank you for the letter regarding the Dove situation. I will have my bookkeeper - who was absent for quite a lengthy period - check the records, so that we

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January 2, 1968

Mr. Keith R. O'Hara
Art Accessories
P.O.Box 32351
Los Angeles, California 90032

Dear Mr. O'Hara:

As we are sole agents for Abraham Rattner, his wife referred your letter to me a few days ago.

We have a very handsome group of paintings, drawings and lithographs by this important artist. You are welcome to come in whenever you are in New York. I would suggest that you telephone in advance so that I may have the personal pleasure of meeting you - and look forward to your visit.

Sincerely yours,

EGH/lf

John E. Stauffer
Peckland Road
Greenwich, Connecticut 06830

208-709-7451

January 4, 1968

Mrs. Edith Halpert
The Downtown Gallery, Inc.
465 Park Ave.
New York, New York

Handwritten signature: Edith Halpert

Dear Mrs. Halpert:

Several weeks ago when I was in your gallery you asked me if I would consider selling any of the paintings which I had bought from you. At the time I said that I was not interested, but I have since changed my mind.

I would like to sell the oil, "Standard Still Life #2", by Stuart Davis done in 1958. I presume that you still have the records on this painting. It is in the same condition as when purchased—excellent.

If you have any interest in this painting I would be glad to consider an offer from The Downtown Gallery. Because of a busy schedule I hope to settle this matter soon.

Very truly yours,

Handwritten signature: John E. Stauffer

John E. Stauffer

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January 12, 1968

Mr. Mitchell Wilder, Director
Anson Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Mitch:

With all the confusion created by us by having the works from your exhibition distributed in three places - Santini, Hayes and the Gallery, it was not until today that we discovered that the Stuart Davis painting entitled TENEMENT SCENE was not returned, as the delivery to the warehouse was double checked by us and we have already communicated with Santini to ascertain whether they had retained it by mistake. The answer was in the negative and we are greatly disturbed.

As you know, I phoned you twice this afternoon but did not have the pleasure of talking with you. Thus, I decided to write to you. Please let me know by wire.

Also, an empty frame and glass (so marked) arrived with the shipment, which puzzles me considerably. Would you let us know what this originally contained as well.

With fond regards.

As ever,

EGH/tm

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January 15, 1968

Mr. Otto Karl Bach, Director
The Denver Art Museum
West 14th Avenue and Acoma Street
Denver, Colorado 80204

Dear Mr. Bach:

In response to your letter, which I received today, I can assure you that I will be delighted to cooperate with you in your plans for the exhibition "American Panorama".

If you could be more specific as to what you would like to include in this show, I will be glad to order photographs from which you can make a choice, although it would be much more desirable if you would pay us a visit and make a personal selection, either by going through our photograph books, which record all the work - both sold (which may be borrowed) and in our inventory - and also see the originals which we have on hand. Since there are almost seven weeks before the opening, I hope that the latter may be arranged. Meanwhile, you will find the names of all the artists on our roster at the bottom of this letterhead and, if you would list the artists you wish to include, the medium (if it is limited), the category in the way of subject matter and the period, I will do the best I can by way of photographs which we may have immediately available and others which will have to be ordered from our photographer, who has all the negatives.

Won't you please let me know as promptly as possible what your wishes are, so that I may follow through.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1968

Mr. H. Harvard Arnason
The Guggenheim Museum
1071 Fifth Avenue
New York, New York

Dear Harvey:

As a fairly recent subscriber to Newsday, which is without doubt the bulkiest newspaper extant, averaging about 100 pages per issue, I usually remove the few pages that seem interesting and get to them now and then. A few days ago, after dinner in my apartment, one of my guests saw the enclosed and remarked with great excitement, "Did you know that Harvey Arnason of the Guggenheim Museum has become a body-painter?" When the guests left and I took the opportunity of reading the article, I saw that you might be interested in it in the event that no one has pulled this on you previously. Do let me know whether you find it as amusing as I did.

At any rate, I thought that it offered an excellent excuse to write to you in the hope of getting a reply ~~and~~ to how I have sinned to cause a complete break in our friendship as of yore. I hope that one of these days - in the very near future - I will have the pleasure of a visit with you and Mrs. Arnason.

My best regards.

Sincerely yours,

EGH/tm

MARION KOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY
SAN ANTONIO 6, TEXAS

The Downtown Gallery
465 Park Avenue
New York 10022


January 11, 1968

Dear Edith:

As our 1967 Sales and Rental Gallery comes to a close, we wish to express our appreciation for your participation in the exhibit. This has been our most successful Gallery to date, due in large part to the fine selection of works made available through your courtesy. We look forward to next year and hope that you will join us again in our offering to the collectors of this area.

A check for the amount of the purchases from your shipment has been sent under separate cover and the rental fees will be forwarded next month when they are due. Again, our thanks for your cooperation.

Sincerely,


John P. Leeper
Director



TELFAIR ACADEMY OF ARTS AND SCIENCES, INC.

Telfair Square / P. O. Box 381 / Savannah, Georgia 31402

January 16, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Recd
Under separate cover, we are mailing to you today, the book that you so kindly lent us on William Zorach. We do not have the photographs. Mr. Cheney says that they have been returned to you.

Sincerely yours,

Harriott R. Seabrook
Harriott R. Seabrook
Secretary

/hrs

*Pl note
thank you
note*

*Pl note
know when
this arrives & at h
letter*

The Owens-Thomas House / 124 Abercorn Street

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 19, 1968

Diners Club,
P.O. Box 3529, Church Street Sta.,
New York, N. Y. 10008

Gentlemen:

Attn: Accts Receivable

Thank you for the Photostat copy of the missing charge which you sent to us in accordance with our request of December 8, 1967. Unfortunately, the copy is such a poor one as to be practically illegible, and it is impossible to make out anything but the amount.

Will you be kind enough to let us have a better copy, or perhaps a handwritten one would be more desirable. We are returning the bad copy and suggest that you might fill in the illegible matter in ink on this one and return to us.

Yours very truly,

THE DOWNTOWN GALLERY INC.

Per: 442 110 764 442
Bookkeeper

JS:j

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Jerome S. Goldberg

4558 Biland Avenue, N. Hollywood, Calif. 91602

January 2, 1968.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery,
465 Park Avenue,
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing herewith signed copy of the
invoice on my Ben Shahn silk screen or
serigraph, as you referred to it.

I would appreciate it very much if you would
write me immediately about the "Ghardi".
On the invoice it was listed as No. 41 --
I would like to know how many were pulled --
41 of how many? Also, should not this
information have been on the back of the
print for documentation's sake? When my
husband took the print in to have it
framed, the framer, too, mentioned that at
the price of \$250.00 there should be
detailed documentation. I wish, too, that
you would answer the other questions I posed(?--
sounds formal!!!) in my letter of December 18.

I responded so hastily with check for this
print because I have always heard your name
and gallery spoken of with esteem.

Kindest regards.

Sincerely,

Margerie Goldberg

En: (1)

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

During 1964, 65, 66 and 67 we have added:

- One library
- Two faculty cottages
- Two Administrative Personnel cottages
- One dormitory
- Three faculty studios
- One fresco shed
- One carpenter shop
- Six painting sheds
- Enlarged the office and store

Total Campus Cost	As of 1967
Mortgage	\$140,400
Percent of Mortgage to cost	61,400
	44%

A request for a \$20,000 grant from The Avalon Foundation was made for a recreation hall and a new student studio. As of this date the request has not been on the agenda of a meeting of the Avalon Trustees.

J. Accountant

A new firm of accountants has been employed. Because the bookkeeping methods set up three years ago, at the request of two former Trustees, it was impossible for the new accountants to have an audit completed before this meeting. Hence, no proposed '67-'68 budget could come before this meeting. It will be presented to the March meeting.

The new accountants have set up a simpler bookkeeping procedure which will take less than 1/3 of the time previously needed.

K. Deficit

Over the last four years a deficit in annual operating has built up. It is something over \$20,000. We shall discuss the problem in detail with the budget committee.

L. Professional Fund Raisers

At the suggestion of Mr. Turner, Mr. Eastman went to see Mr. Brewer of the firm of Marts and Lundy -- fund raising firm used by Colby College. Mr. Brewer felt Skowhegan could be helped by professionals but not by Marts and Lundy as they had never worked with institutions as small as Skowhegan and recommended three firms.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

January 11, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

Happy New Year, and forgive our not sending the information on the Dove claim earlier. Mr. Zichterman has xeroxed the enclosed, which indicate that last February 2 we advised you to tell Miss Watherston to proceed at once, and on February 24 we mailed you a check for \$185 to cover her estimate.

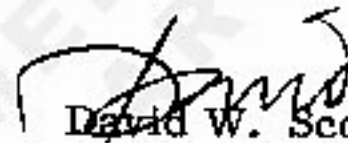
The only word I can't send just now is the report of the search we have put on the check at the Treasury Department. In a few days we'll learn whether it was returned, and how it was endorsed. Of course, if it was not returned we can stop payment and send you another.

I understand from Bill Dunn (Lois Bingham's office) that final action has been taken on the Stuart Davis matter. If it isn't settled by this time, let me know at once.

Knowing that you usually get a vacation about this time, I'm distressed that your work is keeping you tied down. Mine should be, and presently is, but I played hooky for two weeks and more over the holidays, and we all four went to Panama to bask in the sun.

If and when you do come down, be sure to let us know.

Cordially,



David W. Scott, Director
National Collection of Fine Arts

Malcolm D. Roy, Esq.

-2-

January 15, 1968

As I remember, Mrs. Halpert has on several occasions referred to some exhibit of Charles' paintings which she is helping to arrange at Smithsonian Institution. I suppose it is possible that they want to exhibit the photographs along with the paintings.

At one time, I believe that Mrs. Sheeler, Mrs. Halpert and Mr. Lane were opposed to exhibiting certain photographs with certain paintings because they thought they might detract from the value of the paintings.

I will appreciate it if you will telephone me when you get this letter and give me your thoughts on what should be done.

Sincerely,

Bill

rise in publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 15, 1968

Mrs. Frank J. Roos Jr.
Department of Art
143 Fine Arts
Champaign, Illinois 61822

Dear Mrs. Roos:

Indeed, we will be very glad to cooperate with you in connection with the two items selected for reproduction in the "Handbook of Art History".

Will you please advise me whether you have the actual photographs in your possession or whether you wish to have us send them to you. Also, because the past five years have been deluged with reproductions made in large sizes - based on pictures which appeared in museum and university catalogs as well as art books, we would like to have a notation made in your book to the effect that these two specific illustrations are either copyrighted or may not be used under any circumstances anywhere other than the Macmillan Company publication mentioned in the preceding paragraph.

If there is anything else you wish to obtain from us, I will be pleased to cooperate with you.

Sincerely yours,

EGH/tm

January 12, 1968

To Whom It May Concern:

Shortly after I met Leonard Linden Jr. and invited him to visit the Gallery, I was greatly impressed with his response to art. Subsequently, when I was invited to the Linden home, I was agreeably surprised that he had a group of drawings which he had executed some time before. These showed considerable talent and I had the privilege of seeing his development as he continued to produce paintings as well as drawings.

After my recommendation that he enrol at the Skowhegan School of Painting and Sculpture - during his school vacation - I visited him there and was delighted with his progress. There is no question in my mind that he has a contribution to make in this field.

Sincerely yours,

EGH/tm

in to publishing information regarding sales transactions, and where are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

billing to the Foundation was correct.
I assume you will be receiving the balance
of the money very soon. Just, please let
me know as I am out of touch on these
matters once the bill has been OK'd and the
merchandise received!

Love and greetings from Sal and
myself. Dick is in Brooklyn now -
hope he enjoys the urban existence.

Yours -
Mitch

It was agreed that a luncheon meeting would be held on Jan. 26 with Mr. Holland Estill, head of the firm most recommended by Mr. Brewer. Also Mr. Turner agreed to talk with Mr. Estill on January 11th or 12th in Augusta. King and Willard Cummings and Mr. Eastman will attend the lunch meeting and Messrs. Ault and Mason will also be invited to attend if possible.

King Cummings expressed the opinion in which others agreed, that the School is now ready to undertake a campaign to raise our Endowment to \$1,000,000.

M. Future Meeting Dates

It was agreed that the summer Trustee Meeting would be held same weekend of the Junior Committee visit.

The next meeting to be March 26th at 2:30 PM.

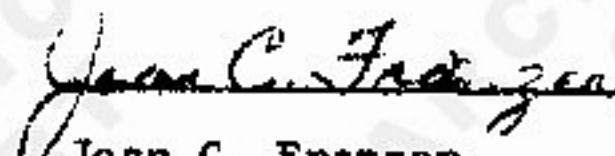
The fall meeting October 9 - 2:30 PM.

Annual Meeting January 8, 1969 - 2:30 PM.

5. Adjournment

The meeting was adjourned at 12:15 PM.

A true copy attest:


Joan C. Franzen
Secretary

The Director,
The Downtown Gallery,
New York.

11, Bridgman Lane,
South Hadley,
Massachusetts, 01075
January 7th 1968

Dear Sir,

I believe you have in the Gallery collection a number of paintings by the American artist, Arthur G. Dove. If it is possible I would particularly appreciate it if I might make an appointment to study them at a convenient date.

I am compiling a catalogue of Dove's work as part of my research for a Ph.D. thesis for the University of Edinburgh, Scotland, where I graduated (M.A. with Honours in Fine Art) in the summer of 1965. The following year I taught at Mount Holyoke College before beginning Ph.D. work.

I shall next be in New York on Wed. January 24th and January 25th., and could call in then to discuss possible times when I might see the paintings.

I thank you,
and am

Yours sincerely,

Gillian M. Szekely.

Gillian M. Szekely (Mrs).

rior to publishing information regarding sales transactions, archivists are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or scholar is living, it can be assumed that the information will be published 60 years after the date of sale.

January 15, 1968

Mr. Dayne Bonta
221 E N E
Gas City, Indiana

Dear Mr. Bonta:

Indeed, we will be glad to accommodate you by making the exchange you requested, and will ship PLEIADES to you upon receipt of ECCLESIASTES. Will you please maintain the insurance on both these items upon receipt of our invoice, so that they will both be covered in transit from and to your home.

Sincerely yours,

EGH/tm

Pay ship. chgs.

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 3, 1968

Mrs. Stanley C. Pearle
6607 Desco Drive
Dallas, Texas 75225

Dear Mrs. Pearle:

Forgive me for not having acknowledged the reproductions of the tapestry which you so kindly sent to me. I am most grateful.

Also, am I mistaken in recalling that you were interested in the original painting for the Shahn tapestry? This holiday period and all the delays in mail and shipments, etc. has left me in a state of confusion from which I am gradually emerging.

I hope you enjoyed the many ceremonies which took place within the last few weeks. My belated wishes for a Happy Chanukah.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1/2/68 sent NIGHT LETTER TO

LARRY CURRY, LA. COUNTY MUSEUM, LA., CALIF.

BELIEVE IT OR NOT YOUR FORMS AND LETTER DATED 12/13 HAVE JUST
ARRIVED.

Signed - E. Halpert, DG Gallery

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can have Miss Wadsworth restore the painting and make it available for future exhibition. Also, I am grateful to you for offering to follow up the U.S.I.A. problem in relation to the Stuart Davis painting.

And so, my very best regards to
January 16, 1968

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Very truly,
A. S. W.

Dear David:

Won't you please let me know how and to whom we should address the Katherine Dreier drawing, which is accessible at the moment and which I can forward to you promptly for your "study collection".

Both Tracy and I have a vague recollection that someone gave this drawing to me with the statement that it would be a most appropriate item for the archives which I had been assembling for so many years. One of these days I will recall the name of the person, so that he will be credited with this gift to the Smithsonian Institution. In view of the fact that Katherine Dreier was one of the most important factors in rousing interest in the modern art of her period, no doubt you know that her collection was donated to the Yale University Museum, which includes a good many of the old masters of the period. In any event, she is a most legitimate personality - and though her drawing is not a masterpiece, it is part of the 20th century history in the world of art, which you immediately realized and therefore I am delighted that you too thought it would fit in with your archives, to which I will add considerably in the future.

If I ever get any time to spend away from the Gallery and all the extra work which is called for because of our records, I will start making a list for you which includes discs and tapes by several of our important artists, which have never been transcribed, but I believe are still in good condition, so that this may be done in the future, with a most interesting report of statements made by these artists.

If only I could get someone to help me in organizing all such material and also straightening out the files and other records which have been messed up within the past two years by several temporary employees, with very little hope of finding replacements in personnel who respect order. Tracy is back at the Gallery and has lightened my burden considerably and I am now hoping that my good luck will continue and someone will come along to fill in the remaining gaps. Thank you for the letter regarding the Dove situation. I will have my bookkeeper - who was absent for quite a lengthy period - check the records, so that we

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January 16, 1968

Mrs. Mary T. Rehm
63 Cranberry Street
Brooklyn, New York

Dear Mary:

I was deeply touched with your charming letter.

How well I can understand your feelings about Reds. Being a "giver" as you are, I realize that you not only miss her, but also the "doing" for her. She was indeed one of the most charming persons I have ever met and when I become depressed, I think of that wonderful afternoon when she arrived unexpectedly to see her husband's watercolor exhibition. She was so happy about the show and almost embarrassed me with her exaggerated appreciation. She was convinced that he was aware of the fact that his success continued and that his name would remain in the annals of art history. That this is an actual fact is becoming more and more apparent. We have sold quite a number of his paintings within the past few months and there are six exhibitions on the way in which he is practically the hero - and no doubt you know that the Museum of Modern Art is assembling an enormous show to be toured not only in this country, but also abroad - covering a period of a year. Naturally, we urged the person in charge to borrow a good many of the paintings from museums and collectors, as we did not want to reduce our active inventory to the point where we could not honor other requests which we consider equally important. Consequently, our loans have been reduced considerably as those which they succeeded in obtaining from the institutions and collectors plus what we are lending will make a complete cross-section of his contribution. I am very proud that I have had the opportunity of working with his estate and enjoying so intensely the privilege of living with it, both in the Gallery and in my apartment. Now that I have your home address, I will send you catalogs of the various exhibitions in which he will be represented in the future, so that you may be kept informed. I also want to add what a great pleasure it is to work with Bill, whose dedication to his father's work (and his cooperation with me) are a joy.

Won't you please let me have your telephone number so that I may call you to make a date in the near future - this time outside of the Gallery so that there will be no interruptions. I always enjoy being with you and look forward to seeing you very soon and, to repeat, what a wonderful sister you were and what a nice person you are.

With affectionate regards, as ever,

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

January 4, 1968

Mr. Stuart E. Hertzberg
Hertzberg, Jacob, Weingarten and Kennedy
15th Floor Buhl Building
Detroit, Michigan 48226

Dear Mr. Hertzberg:

Just as I was about to mail all the Winton correspondence for the help you were kind enough to offer me in this curious situation, I was advised that the large Weber on which there was \$5000. due the Gallery was sold by the A.C.A. Gallery, which had purchased a large collection of Winton's paintings. The Director communicated with me and told me to bide my time as he had a bright idea. Somehow or other he managed to deduct \$5000. from his last payment to Winton and delivered his check for that sum to us and finally the matter has been settled. He certainly performed a miracle and I am delighted that this messy affair has been cleared up after this long, long period. And I repeat my thanks to you for your offered assistance.

Your reference to Fleischman's purchase of the Shahn at the auction and the figure which he quoted subsequently amused me greatly. He bought 24 or 26 items at the auction, all originally owned by The Downtown Gallery or me and most of the bidding was by other dealers who also wished to add artists from our roster to their inventory. I have heard some of the prices paid by collectors subsequently, but as I wrote previously, I have no intention of changing my long-lasting policy, although the artists and the estates demand increases which are completely justifiable, but do not compare with the sales prices elsewhere - as you will note on your next visit to this Gallery. It will be good to see you again and I hope you plan to be in New York in the near future.

Please accept my belated wishes for a very Happy New Year.

Sincerely yours,

ESR/tm

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

January 4, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We read of a fire in one of the main post offices in New York City at the time when my recent letter - dated December 1, 1967 - was in route to you. As we received no reply confirming dates for the forthcoming exhibition schedule for the Georgia Museum of Art, I fear my letter might have been lost.

All good wishes for the new year.

Cordially,


William D. Paul, Jr.

WDPJr/ap
Enclosure

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prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. George Greenspan
885 Park Avenue
New York, N. Y. 10021

John 53

GENERAL MOTORS CORPORATION

BROADWAY AT 57TH STREET
NEW YORK, N.Y. 10019

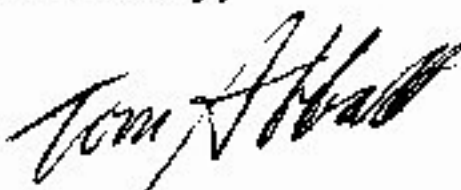
January 11, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for thinking of us in connection
with the painting of the General Motors Building.
While it looks very handsome, we are not at this time
interested in purchasing it.

Sincerely,



Thomas C. Abbott
Public Relations Staff

enc

rior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 18, 1968

Mr. James Harithas, Assistant Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Jim:

Many thanks for sending me the Praeger book. In looking through the reproductions, I was pleased to see so many old friends which you acquired through this Gallery. I glanced through just after returning from a "special event" at the Whitney Museum - dinner and a lecture by Alan Solomon entitled "Is Art Dead?". This was fascinating and I don't know why I stay in business.

Appropos, when I received notice that the two Doves will be presented to the Acquisitions Committee, I was rather startled, since I understood during your visit with Bill that this was a direct purchase and sent the museum an official invoice. However, this is not very serious, since there are about seven Dove exhibitions planned for the rest of this year. Also, his work has been selling very rapidly and we won't be angry if you return them.

It was good seeing you and I look forward to another visit in the near future.

Sincerely yours,

EGH/tm

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January 22, 1968

Mr. Mitchell A. Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Mitch:

You were very naughty to hold out on me during your last visit - as I spent days wondering why, of all places, the Iolas Gallery purchased American art. Now that I know the Amon Carter Museum was the recipient of this generous gift, I am delighted. Would you be good enough to let me know which three you have. I know that the magnificent Arthur Dove was one and heard that Iolas purchased the Sheeler. I would like to confirm the latter and find out the name of the artist and title of the third, so that our archives will be corrected as to ownership.

As you recall, I was in quite a state about the auction and subsequently somewhat annoyed (but flattered) that the Kennedy Gallery and three others purchased, collectively, about 35 of the exhibits - all, of course, on The Downtown Gallery roster. Evidently, we have become very chic, as we have six separate Gallery shows going to museums in various parts of the country and were obliged to turn down a good many others as we cannot very well send the bulk of our stock out of the Gallery.

I hope that one of these days I will have the pleasant surprise of seeing you and Sally in New York. Meanwhile, my very best regards.

As ever,

EGH/tm



THE LIBRARY OF CONGRESS

WASHINGTON, D. C. 20540

PROCESSING DEPARTMENT
EXCHANGE AND GIFT DIVISION

Refer to: AG
January 15, 1968

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The Librarian of Congress has requested me to
acknowledge, with many thanks, receipt of the material
mentioned below. Your kindness in sending this material
to the Library of Congress is deeply appreciated.

Sincerely yours,

Jennings Wood
Jennings Wood, Chief
Exchange and Gift Division

The material received:

Six Decades of American Art. London, 1965.

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members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

14 SIDNEY PLACE
BROOKLYN, N. Y. 11201

January 1, 1968

Mrs Edith Halpert
The Downtown Gallery
New York, N.Y.

Dear Edith:

Happy New Year and we all hope you have taken the opportunity of the season to get a good rest. Not having heard from you about inventory taking we have presumed you were taking advantage of the season to rest.

Will you please have your bookkeeper draw up as of the first of the year a statement covering completed and uncompleted sales for both (1) Estate of William Zorach and (2) Collection of the Zorach Children. There was also one oil sold for the a/c of Tessim Zorach.

On completed sales we would appreciate checks to cover.

Thank you and again a happy New Year

Sincerely



Tessim Zorach

Pl ret

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1968

Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Gentlemen:

Recently I received a letter from Andre Previn, regarding the exhibition entitled THREE YOUNG COLLECTIONS.

In referring to some previous correspondence, I found the letter addressed to Mr. Thomas Leavitt asking for a copy of this catalogue - which I did not receive.

If a copy is still available, I would be most grateful if you would send one to me with whatever charge there may be.

Sincerely yours,

EGH/lf

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

January 17, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The Association has been requested to appraise
2 works
by
William Zorach

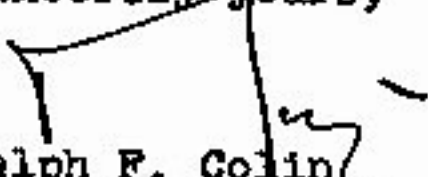
You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. As you will notice, in order to assure an unbiased appraisal, there have been deleted from the Form the name and address of the Donor and the cost of the work.

Would you be good enough to appraise the work as of the date of the gift as listed on the Information Form and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second Form is for your own files.

With thanks,

Sincerely yours,


Ralph F. Colin
Administrative Vice President

RFC/sr
Encl.

For the publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I. The Roswell Museum Grant, which provides

- a. A house
- b. A studio
- c. Materials up to a cost of \$200 a month
- d. \$300 a month for one year
- e. One man show

The Roswell Museum has asked the School to select five alumni a year to receive these grants. Publicity about this has been sent out to about 150 art schools and will be included in our catalogue.

II. The following schools have offered full tuition scholarships, to their schools, for Skowhegan School students to be selected by our faculty: Brooklyn Museum School, Chicago Art Institute, Maryland Institute and The Pennsylvania Academy of the Fine Arts.

The New York Studio School is awarding two full tuition scholarships for our faculty to award.

C. New Scholarships to Skowhegan

I. The School of The Boston Museum of Fine Arts is providing, from their funds, the sum necessary to send at least two of their students to Skowhegan each year beginning in 1968.

II. The American Federation of Arts has awarded one full scholarship for fresco or mosaic mural work for 1968. In 1969 and 1970 they will give us funds for two full scholarships each year.

D. Endowment

Capital as of January 10 is approximately \$160,000. Between July 1st and December 31st, we earned \$31,271 of The Old Dominion \$50,000 matching funds grant. This added \$62,542 to our Endowment.

The Zorach Scholarship has added \$7,600 to endowment and was matched by The Old Dominion.

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January 3, 1968

Mr. Robert V. Sisk, President
Piedmont Engineering Corporation
300 West Stonewall Street
Charlotte, North Carolina 28201

Dear Mr. Sisk:

As the gallery was closed for two weeks your letter did not reach me until today.

Frankly, I am surprised that you wish to give up this very important example of Shahn's work or as an alternative, present it to the Mint Museum and thus retain it in an area where it is needed - also getting the benefit of a tax deduction at a higher figure.

Aside from the fact that I would love to have it remain in North Carolina, we have a policy of not re-purchasing work by living artists who are associated with this gallery. The artist will certainly not refund the money and we never sell a work of art that belongs to us as long as the artist has consigned items available for sale. As you can well understand, this would be a form of competition and in all these years we have made a practice of concentrating all our sales on work owned by the artist or the estate, although we do send some paintings, drawings and sculpture owned by the gallery to museum exhibitions to fill a gap, they are always marked N.F.S. (not for sale).

I trust that you understand our position in this matter.

6

Sincerely yours,

EGH/lf

P.S. Perhaps Mr. Hicken can advise you as to the disposal of BACH.

I would recommend that you

JACOB SCHULMAN
87 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

January 5, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

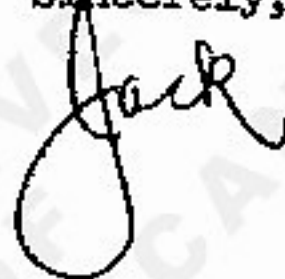
Dear Edith:

I have your letter of January 3.
I am delighted that Tracy is back and I hope
his presence serves to relieve you of many of
the details and problems you have encountered.
I am sure it will.

In regard to Sidney Bergen, my re-
lations have always been satisfactory. I
think this could be a worth while situation.
I would suggest that you proceed in this re-
gard. In the event that you wish me to be
available for a general discussion, I would
be more than happy to be there.

My wife joins me in extending to
you our very best wishes for a most happy and
healthy New Year.

Sincerely,



JS:KB

For to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
is published 50 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING · MICHIGAN 48821

DEPARTMENT OF ART · KRESGE ART CENTER

Arthur Dove

Photo

9-U, 10105	<u>Abstract Oil</u>	1910	10 1/2 x 9"
*Baker 9940 (32-961)	<u>Abstraction</u>	1910	10 x 9"
*Nelson 8054	<u>Sun Water</u> (char.)	c. 1912	17 1/2 x 20 1/2"
10L, 36	<u>Abstraction</u> (char.)	1912	17 1/2 x 20 1/2"
Baker 19-740	<u>Abstraction</u>	1915	8 1/2 x 10 1/2"
10L, No. 27	<u>Abstraction</u> (char.)	c. 1915	17 x 21"
Baker 19-741	<u>Stove Pipe</u>	1917	8 1/2 x 10"
*Nelson 8057	<u>Barn Interior</u> (char.)	c. 1917	17 x 20 1/2"
*C. 56-509	<u>Westport</u> (pastel)	1920	10 1/2 x 9"
No. 43	<u>Thunderstorm</u> (pastel)	1921	17 x 20 1/2"
Baker 18-607	<u>Critic</u> (collage)	1925	12 1/2 x 19"
*Baker 26-291	<u>Kingfisher</u> (W.C.)	1927	11 x 8 1/2"
10M 27/03	<u>Yours Truly</u>	1927	21 x 16"
Baker 19-746	<u>Geo. Gershwin</u>	1927	13 x 18 1/2"
*Baker 19-947	<u>Sea Gull Motif</u>	1928	24 1/2 x 18 1/2"
Baker 20-249	<u>Colored Drawing</u>	1929	22 x 18"
Baker 32-928	<u>Wind</u> (W.C.)	1929	24 x 19 1/2"
9M, 30/01	<u>Mill Wheel</u>	1930	28 x 24"
*Baker 9843	<u>Below Flood Gates</u>	1930	28 x 24"
*Baker 19-760	<u>Two Forms</u>	1931	24 x 33"
*Baker 20-509	<u>Sea Gull</u>	1933	30 x 24"

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Mrs. Edith Halpert
19 January 1968
Page 2


I have Thermo-Faxed your Biography of Charles Demuth and am returning to you the copy you so kindly sent me.

I hope that you will be able to attend the private viewing of the Exhibition, which is scheduled now for the 19th of April, 1968. Mahonri Sharp Young, Director of The Columbus Gallery of Fine Arts will speak.

Again, my grateful thanks for all your help. I hope that all is well with you.

My best wishes.

Cordially yours,


Forrest Selvig,
Director

FS:mj

Encls.

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January 15, 1968

Mrs. Douwe Stuurman
Assistant to the Director
The Art Galleries
University of California
Santa Barbara, California 93106

Dear Mrs. Stuurman:

The Max Weber oil, THE WINDOW, 1949 should
be insured for \$7500.

This information was contained in the blue
receipt copy of our consignment invoice,
which was signed for at your institution
and therefore we assumed you had the data.

Sincerely yours,

Tracy Miller

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE:
30 EAST 42ND STREET
NEW YORK, N. Y. 10017

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RIVERSIDE 7-7007

1610 COTTON EXCHANGE BUILDING, DALLAS, TEXAS 75201

January 10th, 1968

The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert :

I am frankly somewhat puzzled about having no reply from you to my letter of December 13th, and my second letter of January 1st. Perhaps there is some special reason for this of which I am unaware, but since close to a month has elapsed since I purchased the painting of Morris Broderson, and you are fully paid, I don't think it is unreasonable on my part to receive some confirmation from your gallery and an answer to my letters.

If you have not already done so, would you please let me hear from you.

Thanking you and with best wishes I remain,

Yours very truly

George Perutz

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✓

[1968]

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

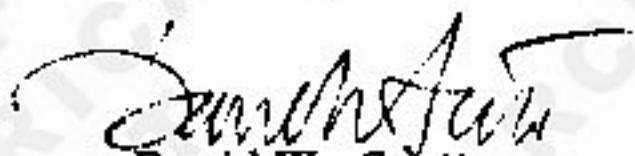
rise to publishing information regarding sales transactions, and the Smithsonian Institution is not responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Dear Friend:

Mrs. Estes Kefauver, as you may have known, was a tireless worker for the promulgation and understanding of American art. In her activities at the State Department, she performed a very special and constructive service, that of arranging for and choosing art of this nation for presentation in our embassies abroad. When she died so suddenly last November, her family felt it would be in keeping with her wishes to ask that instead of flowers, donations be made to the National Collection of Fine Arts.

We of the National Collection of Fine Arts felt that the most appropriate way to honor our friend Mrs. Kefauver was to use these donations for a project characteristic of her interests, the project described in the attached editorial reprinted from the Washington Evening Star. We call your attention to it in the event that you would like to join us in what we feel is both a tribute and a worthy activity.

Sincerely,


David W. Scott
Director

Enclosure:
News reprint

Recd

January 22, 1968

Milwaukee Art Center, Dept. A
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Gentlemen:

Will you be good enough to send me the following
exhibition catalogs:

- #3. Ten Americans (\$1.)
- 4. Wisconsin Collects, 1964 (50¢)
- 5. Heritage Milwaukee, 1964 (\$1.)
- 1. Raphaelle Peale, 1959 (\$1.)

Our check is enclosed and we look forward to re-
ceiving the catalogs listed.

Sincerely yours,

EGH/cm

\$ 3.75

PL

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Yousuf Khash

I read via Leonard Lyons that Ben Shahn
is in Flower Fifth Avenue. I hope he
hasn't had another heart attack.

Love from Yousuf and me, and
a hug for Tracey,

Estrellita

abrtger test yM

Agency Address

January 8, 1968

Mrs. Stephen C. Millett Jr.
1694 31st Street N. W.
Washington, D. C. 20007

no/102

Dear Mrs. Millett:

I hope you will forgive the delay in my reply.

Because two of my employees were away and the temporary replacements were utterly impossible, all my current letters start with an apology - and since this has become a common situation in New York, as you have no doubt heard or read, I trust you will understand.

I will remember our conversation about adding your Tseng Yu-Ho painting to the collection I had planned to donate to The Corcoran Gallery. After months of negotiation, my plans were changed for several reasons, including the fact that the Smithsonian Institution was added to the Washington museums and shortly after the Hirschhorn Collection was accepted by the latter. There are so many duplications of the older artists that I felt that there was no advantage in so much repetition within the same area.

However, I am quite certain Mr. Hirschhorn does not own an example of Tseng Yu-Ho's work and would therefore recommend that you present your painting by this brilliant artist to the Corcoran and especially so as Washington is your home town. It would be an ideal place for this handsome painting, particularly now that they are "pepping up".

The painting that you own has increased in value, but according to the current law, no dealer may appraise a work of art to be presented to a public institution, which entitles the donor to a legitimate tax deduction. Therefore, I would suggest that you follow the routine established by the Internal Revenue Service by writing directly to the Art Dealers Association at 575 Madison Avenue, New York City - through which all such gifts must clear. It is a very simple process and the only one accepted by the I.R.S. If you just send them a note of your intention, they will send you the legal forms, etc. I am sure both the Corcoran and the artist will be delighted - and so will I.

I do hope that when you are next in town, you will drop in to see me. It will be a great pleasure to visit with you.

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January 4, 1968

Director of Public Relations
General Motors Corporation
1775 Broadway
New York, New York

Dear Sir:

At the suggestion of a television executive whose card I have unfortunately mislaid, I am enclosing a color transparency of a very handsome painting of the General Motors Building, which should be of special interest to you as a memento in your directors' room. A catalog and publicity release are enclosed as well to acquaint you with the artist, Louis Guglielmi, and his background. You will note the partial list of museums and collections in which he is represented.

If you would like to see the original, I will be delighted to show it to you at your convenience if you will telephone in advance. I look forward to hearing from you.

Sincerely yours,

FDR/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NATIONAL COLLECTION OF FINE ARTS

EIGHTH AND G STREETS, N. W., WASHINGTON, D. C.

January 18, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I certainly don't need to introduce to you our plans for a major Charles Sheeler retrospective. Harry Lowe has told me of the generosity with which you have given him your time and the use of your records, and I know he will continue to keep in touch with you.

I write now to make our formal request to borrow a number of works from the Gallery and from your personal collection. The titles are listed below and a loan form for each is enclosed with copies for your records. I hope they may all be available for the period of the exhibition.

We will arrange all shipping and insurance, as usual. We have supplied the media, date and dimensions on the loan form, using the information copied from your photograph notebooks. All that really remains to be completed on the forms are the very important questions of lender credit wording, insurance valuation, and pick-up and return delivery address. I hope you can put up with that much clerical nuisance.

January 16, 1968

Mr. Nick Grippi
72-10 37th Avenue
Jackson Heights, New York

Dear Nick:

In going through my "follow-up" folder, I found our correspondence, including your letter of July 10th, in which you asked whether I would give you "to the end of September" for the complete amount of \$300. due me. To date, I have had no further word and, as you well know, no check.

Evidently you have forgotten and I am therefore sending you this reminder in the hope that we can close this matter very shortly.

My best regards.

Sincerely yours,

EGR/tm

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January 11, 1968

Miss Felicia Geffen
American Academy of Arts and Letters
633 West 155th Street
New York, New York

Dear Miss Geffen:

I told Mrs. Halpert immediately about your
purchase of the Morris SCIMITAR and natural-
ly she is delighted.

I am enclosing the invoice for \$2250. less
the 10% discount. Also, I am sending you for
the moment the one available photograph of
the painting. I have ordered two more prints
and will forward them to you the moment they
arrive. However, I hope you are patient, as
the photo was made by a photographer not
noted for his speed of delivery.

Biographical notes are herewith enclosed.

Sincerely yours,

Tracy Miller

January 12, 1968
(Dictated January 11, 1968)

Miss Henrietta Schumm
HENRIETTA M. SCHUMM INC.
26 Broadway
New York, New York

Dear Miss Schumm:

Mrs. Edith Gregor Halpert, Director of The Downtown Gallery has promised an exhibition to open at the Georgia Museum of Art on February 1, 1968. Although, we have not received an inventory listing from Mrs. Halpert, the exhibition will include approximately 35 paintings, 10 drawings and six (6) sculptures. The sculptures will be modest in size. We would like for this exhibition to be shipped by van. Hopefully, you will give us the pleasure and security of your experience and good advice. Perhaps, Mrs. Halpert will be able to advise you exactly of the number of items and the nature of the exhibition.

Cordially,

William D Paul Jr
William D. Paul, Jr. *ap*

WDPJr/ap

cc: Mrs. Edith Gregor Halpert ✓

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Russell Banks

Jan 6th will
return to this
country.

1/10/68 - Called - out to lunch
till about 2:30 or 3:00.

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THIS MAJOR EXHIBITION is under the patronage of Her Majesty Queen Elizabeth II and President Lyndon B. Johnson. It has been organized by the staffs of the Detroit Institute of Arts and the Philadelphia Museum of Art. The exhibition will be on view in Detroit January 10 through February 18, 1968, and in Philadelphia March 14 through April 21, 1968.

The
Arts Commission of the City of Detroit
and the Trustees of the
Founders Society Detroit Institute of Arts
cordially invite you
to a preview of
"Romantic Art in Britain:
Paintings and Drawings 1760-1860"
on Tuesday
the ninth of January
Nineteen hundred and sixty-eight
from eight to ten in the evening at
The Detroit Institute of Arts
Farnsworth Entrance

George Romney (1734-1802)

Study for Viscountess Bulkeley as Hebe

PRIVATE COLLECTION

BLACK TIE

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
331 East 68th Street
New York, N.Y. 10021

DATE: January 10, 1968
PLACE: 331 East 68th Street, New York, New York

PRESENT: Willard Cummings, President, Mrs. O. Kelley
Anderson, Jr., Mrs. McCauley Conner, H. King
Cummings, John Eastman, Jr., Mrs. Hugh McB.
Johnston, Edward H. Turner, and Mrs. Joan C.
Franzen.

1. Minutes of October 10, 1967 Meeting

Voted: That the minutes of the meeting be approved
as submitted.

2. New Trustees

The previous approval of The Board of Trustees to
invite Mrs. O. Kelley Anderson, Jr. and Michael Baldwin
to become members of The Board was, in accordance with the
By-Laws, brought before the meeting. Mr. Eastman nominated
and Mr. Turner seconded the election of Mrs. Anderson and
Mr. Baldwin to The Board.

Voted: Mrs. Anderson and Mr. Baldwin were unanimously
elected to The Board.

3. President's Report

The School is anticipating an exceptionally fine summer
in '68. A carefully selected group of faculty and visiting
artists have been appointed. Student enrollments look
promising and the School property, because of the trustee
approval to complete certain buildings, will be in better
condition than ever before.

POL

January 3, 1968

Mr. Rensen Wolff
20 Marquard Road
Carmel Valley, California 93924

Dear Mr. Wolff:

Now that we have reopened after a two week respite to make our annual inventory checkup, I am answering your card to advise you that we will be pleased to add your name to our mailing list for future catalogues, etc.

Sincerely yours,

IF/me

Irene Fusesu
Secretary to Mrs. Halpert

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

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Int Chart
3

January 12, 1968

Mr. Forrest Selvig, Director
The Akron Art Institute
69 East Market Street
Akron, Ohio 44308

Dear Mr. Selvig:

As you have probably heard, the mailing situation in New York was in an utter mess during the month of December and I am attacking the largest stack of correspondence ever. I got to your letter several days ago and immediately started checking on what might be available in the way of Demuths.

Unfortunately, there are five group exhibitions scheduled in various parts of the country, several of which are conflicting in date with yours. As I originally mentioned, we have a very small inventory of Demuth's work and, under the circumstances, it would be impossible to honor all of your requests. Therefore, I am enclosing a partial list of Demuth paintings which were sold by us and which I think will be available, trying, of course, to concentrate on New York with few exceptions, which may not be too far. I have already talked with Mr. Jack Lawrence, who agreed to make the loans if requested by you. If you have any difficulty with any of the others, just wire the names to me.

In closing, I want to repeat that I am very sorry, but I am obliged to fulfill my obligations.

Sincerely yours,

EGH/tm

CONDITIONS OF APPRAISAL

All appraisals made by the Art Dealers Association of America, Inc. (hereinafter the "Association") are made subject to the following terms and conditions:

1. Each appraisal will be the Association's opinion of the fair market value of the work of art submitted for appraisal as of the date reported by the donor as the date of the gift or proposed gift.

2. Where there is insufficient evidence of market value, that fact will be stated and an opinion of the work's valuation will be expressed based upon reasons stated by the Association.

3. Appraisers will be designated by the Association in its sole discretion and shall be such persons, whether members of the Association or not, as in the Association's opinion are qualified to appraise or value the work submitted. Names of appraisers will not be furnished by the Association except where necessary to substantiate the Association's appraisal in connection with an audit of the donor's tax return.

4. Ordinarily, each appraisal will be made by a panel of three persons. However, the Association reserves the right to have the appraisal made by fewer than three persons where in the opinion of the Association it seems necessary or desirable.

5. The Association reserves the right at any time and for any reason to decline to appraise a work submitted for appraisal, in which event no appraisal fee or other charge shall be payable to the Association. The Association shall not be required to state its reasons for declining to appraise and such refusal to appraise shall not be deemed to be any opinion of the Association, its members or their officers, directors, employees or agents, regarding the work submitted for appraisal or any person or firm who is or was in any way connected with such work.

6. The Association's appraisal is not intended nor shall it be deemed in any way to reflect upon the reputation, honesty, character or integrity of any person or firm who is or was in any way connected with the work or works appraised.

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